CARTOONIST PROfiles
no. 24 dec. '74

6th BIRTHDAY !!

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EXCLUSIVE IN THIS ISSUE: Personal Mementos written by famed NEW YORKER cartoonist, PETER ARNO

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Another Star

OCCUPANT

by

Clifford Harris

Joins The Syndicate of the Stars

King Features

The Born Loser

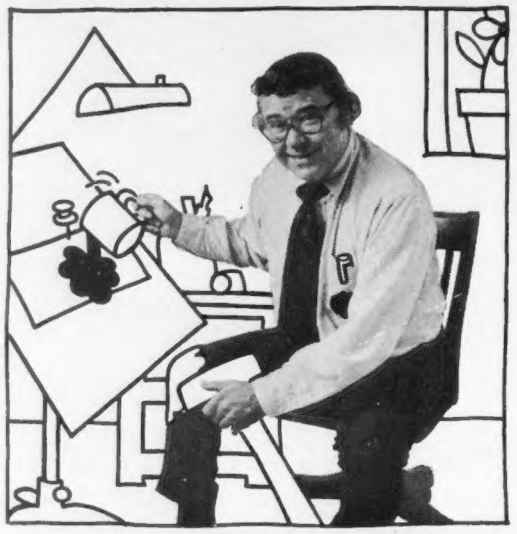
"Hi! I'm Art Sansom. I do The Born Loser comic strip for NEA."

"In it I try to portray the universal human experience of falling flat on one's face."

"I've observed that many people suffer one pratfall after another."

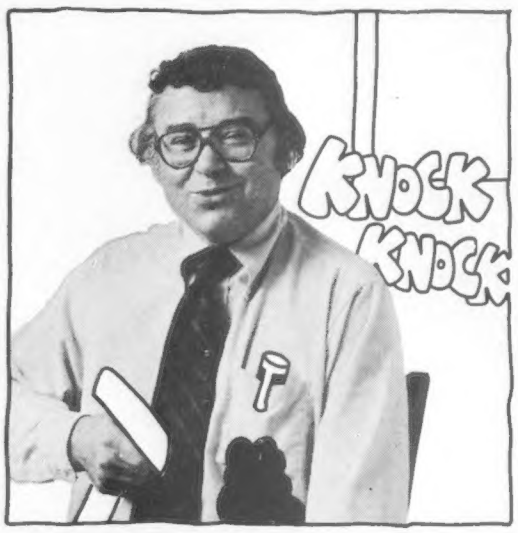
"I watch everybody. I take notes. I've become a student of the human condition."

"Still, I can't explain why some people seem destined to be losers."



"But thank heaven for the losers. They give me an endless source of inspiration for my strip."

"I hope you're considering The Born Loser for your newspaper. Hundreds of newspapers use it and, I'm proud to report, my strip is Number One in many recent surveys."



"There's nothing like a winner. Or a Born Loser."

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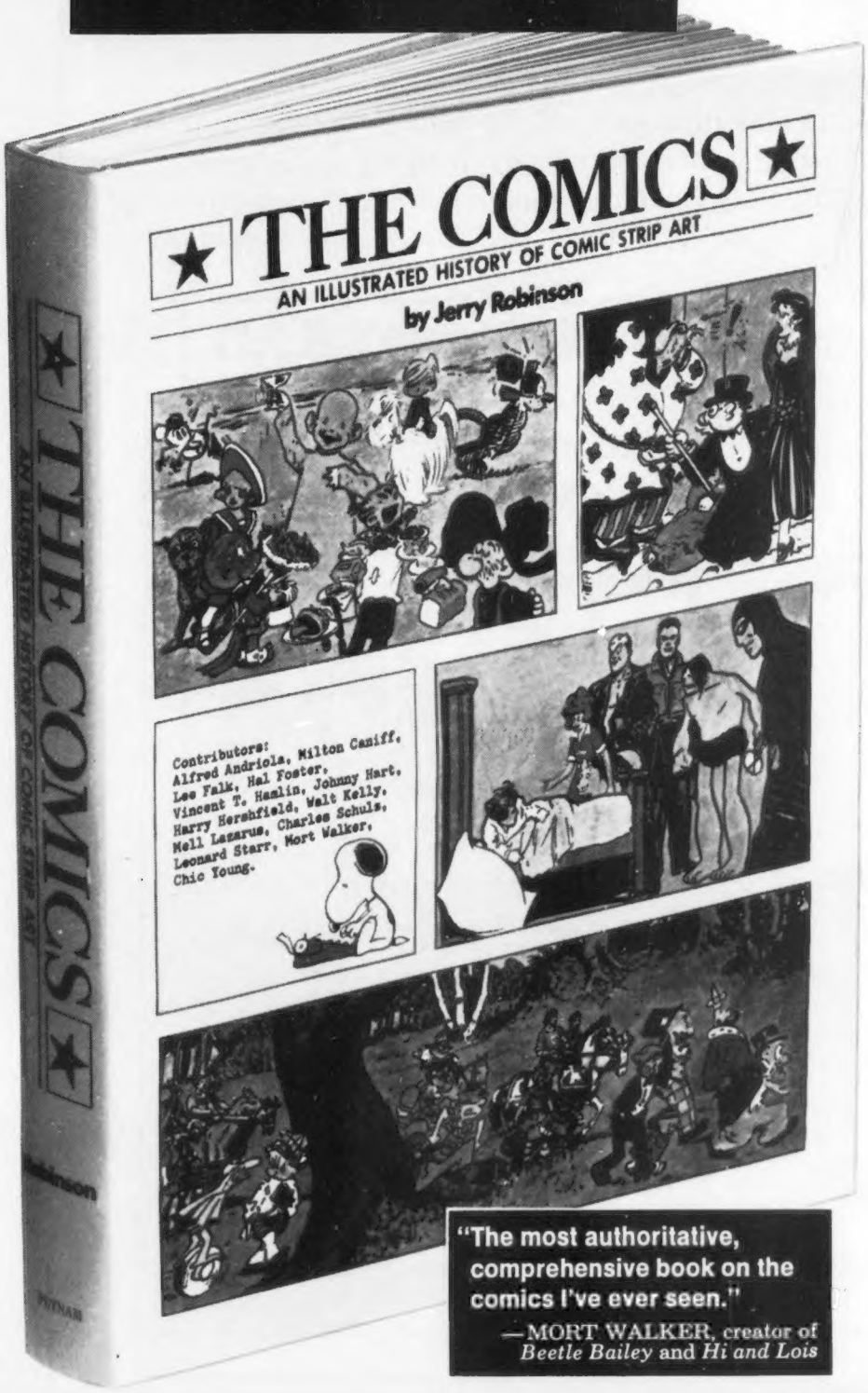

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FRANK W. WYLIE
MANAGER PUBLIC RELATIONS
U. S. AUTOMOTIVE SALES & SERVICE

CHRYSLER
MOTORS CORPORATION

November 18, 1974

Dear Illustrator:

The 1975 Illustrator's kit again has substantial changes in accordance with the many suggestions you gave us on the return card in the 1974 kit. We thank you for the suggestions, and we hope this effort will make the illustrations more useful to you.

So that you may more easily find the illustration you need, we have further changed the classifications, eliminating such groupings as sedans and hardtops, and identifying the groups as side, front, rear views, etc. We believe that the change in classifications will be helpful. We have added more shots of people getting in and out of cars, loading cargo, and there is a new assortment of more than 40 old cars that were not included in previous editions.

Please send us the information indicated below after you have had a chance to inspect the kit. Your suggestions help us to make the kit more valuable to you, and we appreciate them.

Cordially,

Frank

Frank Wylie
Manager—Public Relations
U.S. Automotive Sales & Service
P.O. Box 1919
Detroit, Michigan 48231

Dear Mr. Wylie: My suggestions for improving the kit are:.....

.....

.....

☐ Yes, I could use a model car

Name: ..... Street Address: .....

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CARTOONIST PROfiles

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Photos by Jim Ruth

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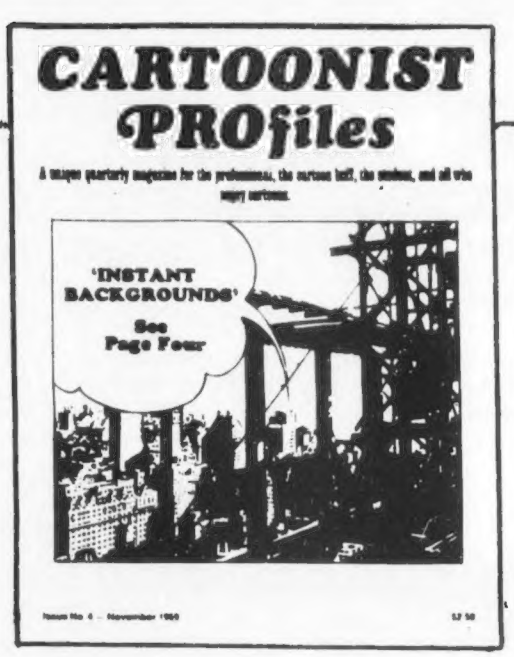

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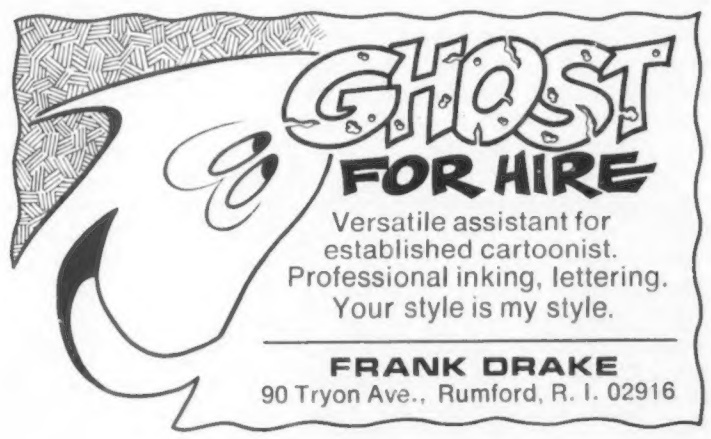

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PETE ARNO

by Peter Arno

WORK—MOTIVES

To paraphrase the immortal umpire Bill Klem's statement on baseball: To be a great cartoonist, a man should first be a first-class great artist. He should be capable of producing a minor masterpiece in any medium. (Only Daumier, in past.) I, for instance, have worked thousands of hours in oil on larger projects. One or two primitives, like Thurber, have never experimented with more than a post-office pen — but for them it was sufficient.

In the major league that developed with the New Yorker (Reginald Marsh, George Belcher), hundreds of young people have come to me for advice and appraisal of their work. For years I've been depressed by the low level of their aspirations. Their ignorance is colossal. Hardly one of them has even known the name (let alone studied the work) of a great painter or draftsman—of this or past centuries. All they know are the newspaper strips and tenth-rate magazine hacks. Their idols are dyed-in-the wool mediocrities.

The men who produce the slick sketches seldom come to any valuable end.

I assure you my effects are achieved through pain and toil, concentration, elimination, revision, nervous expenditure, great aspiration, and continuous elimination of tasteless detail — seeking for primitive quality.

Bill Stern said to me recently, "Pete, you've turned down so much loot (mostly in advertising) because you've insisted on integrity in your work. I've always done anything that there was money in; I guess I'm just a whore." I assured him he wasn't — that he'd done too much good work to think so.

Later, I searched my mind, wondering if I'd ever done anything whore-like. All I could remember was that once, in the 20's, I played piano in a Paris whore-house (to bail myself out when I couldn't pay the 3-day bill.) That doesn't make you a whore, does it?

Fierce *integrity* in my work is "pursuit of truth" that we've had so emphasized lately. I'm far from a poetry-lover, but have been expressing poetry all my life — in rhythm, line, form, balance, good taste, harmony and balance of black, white and gray.

I've never been able to achieve in cartoons the artistic level (in spontaneous dash and freedom and draftsmanship) that I have in drawings and paintings for my own pleasure.

This does not represent prostitution or commercialism. It's a practical compromise to fit a practical purpose — to capture the eye by the calculated depiction of a joke. This takes much experimenting and calculating, and I've been fortunate to achieve as much art as I have.

Sometimes I've *hated work* — got stale and the-hell-with-it. Those times, I used to go on long trips for 6 months to 2 years — Europe, Nassau, Hollywood, San Francisco, Mexico,

CARTOONIST PROfiles considers itself extremely lucky to have been sent the following informal notes written by the late, great PETER ARNO, by his daughter, Pat Arno Maxwell, of Saratoga Springs, New York. She tells us that from time to time her father wrote down some of his thoughts about art and cartooning, and about his fabulous NEW YORKER career, with the idea of possibly putting them in book form some day. At our request, she very kindly consented to having some of them published in these pages. Perhaps, in the future, a great many more of Peter Arno's reminiscences, which are in her possession, will be added to these for book publication. We hope so.

Here are some random quotes from the N. Y. Times obituary when Arno died on February 22, 1968: "He exemplified THE NEW YORKER's artistic humor . . . tall, urbane, impeccably dressed, firm-jawed, with the good looks popularized in the old Arrow Collar ads . . . he mined New York from its upper social stratum where sabled matrons and their bewattled mates swooped down on the Trans-Lux to hiss Roosevelt . . . he punctured the pomposities of the plutocrats . . . ."

The Times quotes him as saying, in 1937, "At no time in the history of the world have there been so many damned morons gathered together in one place as here in New York right now. Vain little girls with more alcohol in their brains than sense. Take a look in any nightclub or the fancy restaurants around lunchtime. Yes, those people make me mad, the young ones more than the old ones. You don't do good work of this sort unless you're mad at something. I've always rebelled against the social order—at least some aspects of it. As I grew up, I became dissatisfied with the life around me— the fatuous, ridiculous people. I had a really hot impulse to go and exaggerate their ridiculous aspects. That anger gave my stuff punch and made it live."

Your editor would like to add a personal note to the above. A number of years ago, I telephoned Peter Arno, when he lived on Central Park South in New York City, and asked if I could come up to his studio to ask some questions about cartooning. He was very gracious to me, a complete stranger, and I learned some surprising things about his methods that day. His drawings had always looked so 'dashed-off', that I was amazed to find his drawing board piled high with candid photos and sketches made at various restaurants, nightspots, etc., around New York. It was then I realized how painstaking he was with his cartoons. I'll always remember a photo he'd snapped at some club — showing a couple dancing in a unique and comical attitude — a pose that a cartoonist would never think of unless he'd seen it in real life.

cattle and ghost-town country from Arizona to Montana.
Today's exasperating travel makes it unattractive, so I relax on my own peaceful acres, with the feeling that I don't have to go anywhere — I'm already there.
Leisure — is mostly spent in reading, viewing, thinking, talking (on phone, too) to people whose conversation stimulates me.
Very little of it is loafing completely, though I indulge off and on, and find it refreshes the mind. Sketching in restaurants. It's all grist to the mill. I'll do anything rather than draw — Tractor, mowing, plowing, chewing up brush and saplings, book-typing, banjo, piano, composing, farm chores.
Each drawing is a painful tooth-pulling experience: (Because I insist on including characterization, form, design, chiaroscuro, etc. — that the reader takes for granted.)

Gloomy humorists: Contrary to the legendary gloominess of humorists and comedians, I love laughter and making other people laugh — in print as well as privately.
To paraphrase a mythical wit, I don't mind a funny story if it's dirty. But I like clean ones, too . . . W.C. Fields, the funniest man I've ever seen or known, delighted in going through long routines to keep me laughing (Brown Derby in L.A.) He thoroughly enjoyed being funny — though he spent alternate hours bemoaning his woes and ills . . . Even that was somehow funny. To me he was the great iconoclast — biting — wonderful — hilarious. I've loved the great clowns — not circus, but W.C. Fields, Bobby Clark, Chaplin. I've tried to capture their broader earthy comic approach.

I REACHED FOR THE MOON

I put down this collection of anecdote and thought in the hope of jogging some people (the young, I hope) to reach for the moon — in the figurative sense. I can speak only of my own field, but the youthful aspirations and determination that drove me to reach high can apply, I think, to any area.
Particularly in this age when confusion and lack of aspiration seems a plague on the nation.
I listened to a round table of "cartoonists" on M. Wallace and I've listened to other strip men I heard these pathetic little men express their goals, idols, etc., and was shocked at the paucity of their aspirations and minds.
Not one of them, when asked, named a great past or present artist as his idol or model. I heard one after the other say, "Well, I don't draw very well — so I took the easiest way out."
Once I would have been charitable and "humble" toward such no-talent mediocrities but I resent such men being presented as leaders of an art form. I and a very few others have labored for years to advance and glorify.
John Crosby group — Only Walt Kelly (Intelligent, witty, thoughtful) tried to bring my name into discussion — and was shouted down and interrupted so fast (by Crosby and others) that the effect was ludicrous.
What many don't realize is that I'm primarily an artist — though I had a natural urge toward the comic from school-days on (Yale).
Nothing delighted me more than provoking laughter with funny stories. My father would sometimes overhear me using essential cuss-words for the jokes, and "box my ears" so thoroughly that I sometimes couldn't hear for *three days afterwards.*
I've spent hundreds of hours painting in oils and other media. The black and white is a synthesis of all these efforts. I've been a scenic designer, member of that union — in the earliest days, painter of murals and nightclub designer, movie-set designer (Paramount and 20th Century Fox).
To be known as an artist was always more important to me than to be a millionaire.
My father was a millionaire a few times over. He never gave me instructions as to how to become one, and there was no aspect of his life or work I envied. The greatest favor he did me was not to leave me a sizeable inheritance. I was a little sore about it at the time (broke in Hollywood), but the years have proved that a lot of money would probably have destroyed the incentive to work. Work, my kind, anyway, is wonderful. To make something that hundreds of thousands of people will see (and you hope, will admire) is the greatest satisfaction I know.

***Moved out of big Hollywood house. Telegram from Socony (?) agent, contract for billboards, return to N.Y. and sanity. Waking first morning in Biltmore, looking out window and breathing in the wonderful city.

Lived life to the full since entered Yale, fall '22 till New Yorker announced publication in May 1925.
Running BAND — Great!
Broke up band — broke!
Mother would happily put me up, but I must fly alone.
Christopher St., 9th St., 12th St.
Been trying to sell pix since age 12 — old Life. Judge, N.Y. World.
After a few weeks of selling drawings, got phone call saying Ross would like to meet me and talk to me.

Never had a boss except once (Welch) for several months.

Early jobs I had . . . theatre-guild walk-on . . . cement mill . . . bands . . . lampshades . . . Welch travel books . . . tea room murals . . . Chadwick pictures ads.
Businesses I've gotten into:
Musical shows . . . designing . . . producing . . . writing . . . composing . . . sports car manufacturing . . . bands.
Even the times I went disastrously broke — I'd developed the valuable habit of making money. Each time I picked myself up and fell back on the talent I'd built up for years. I never doubted it would work for me, and it was always thoroughly dependable.
Amazing 'luck' that all magazines turned me down (when I was starting) and that I made my 'final try' (before returning to band and business) at New Yorker (their preliminary

ads) and became associated with Ross — taste, discrimination, contempt for the second-rate.
Ross's hatred of tits — but he tolerated my repeated emphasis on the mammary glands of women with weary and tolerant resignation. He'd behold a drawing of mine, featuring a busty young lady or two, and the reaction would usually be:
"Goddamn Arno! Look at those goddamn tits again!"
Amateurs — I'm one. Faulkner says he is. When Ross alive, said, "We're all amateurs here."

My idea of luxury used to be a high penthouse and twenty five tailored suits.
Now in the country, with the city penthouse a shabby substitute, my idea of luxury is having three pencil-sharpeners in different parts of the house. I bought them one after the other as the need arose, feeling extravagant each time.
I don't mind paying thirty dollars for a ten pound strip of prime porterhouse . . . that enriches the body and the spirit, but twenty five suits don't mean a thing.
I've never sought great riches, particularly in later years — but have been satisfied with comfortable affluence — while I pursued life and work in a way that was independent, satisfying, and deeply rewarding.
I succeeded in devising a way of life in which I could make as much money as I wanted, but with no steady pressure to work when I wanted to relax.
I've worked two days a week usually . . . Have often laid off for weeks or months — and as much as two years.
When I'm in a continuous period of work, there are only two mental disturbances, and even billionaires have plenty of those.
One is a natural laziness — or indulging in hobbies . . . the other is the endless struggle for funny ideas. In that, I envy the abstract painter.

Revelation of art from French post-impressionists. Franz Mesereel (Dutch) later Daumier.
As a child, I drew as a child, a pure primitive.
Then I "graduated" to the slick junk of magazine ads and illustrations . . . also meticulous "blueprints" of auto-designs. I built such a car at 11 with another boy as helper — Indian 2-cylinder belt drive, motorcycle wheels.
The monumental struggle was to exorcise this junk — and work back toward the essence of honest primitivism.
Slap-dash drawing takes great nervous and daring energy to produce — exhaustion. Much easier to be meticulous. "Can you draw 'real people'". Must walk before running, and draw classically before really good caricaturing.
Fragonards at Rosenbach vault — great surprise. "Candy-box" painter was as bold , loose, daring as any great artist — but constrained by courtly fashion to produce meticulous, silly, frivolous chrome.
I heard an interesting expression of a thought I've had for some years — the greatest *prison* of today's "modern" artist is his complete freedom.
He has no formalized mode or demand made on him, as in past periods. Then he knew where and for what his canvas or sculpture was to be used, and the general form in which it would be acceptable to a buyer.

"Why, it's Mrs. Courtney Richardson, Senior—she's heading this way!"

In recent years, I've turned down most offers to do advertising campaigns. I've refused Chesterfield ($32,000 net to me). Formica ($1,000's), a major airline, and a good many others.
None of them — clients or agencies understood that to get the value of a creative artist is to let him do it his own way. The general attempt is to hedge him in with inappropriate format, excessive copy, trademarks, inserts, etc.
Only once did I find an advertiser who understood the value of complete freedom for an artist who knew what he was doing.
He was Walter Mack, when he headed Pepsi-Cola.
The result was a fine, satisfying, eye-arresting series in the New Yorker and other magazines.
I was able to get full visual impact, plus enough humor to amuse the customers.
It was a much talked-about campaign, and Pepsi's increased sales were the proof of the pudding.
I naturally have my failures and near-misses. Anyone who shoots for the top is bound to slip now and then — out of enthusiasm for trying new break-throughs.
Only when I see them in print do I see the awful errors — and work to correct them.
I must say a few out-and-out things about my professional life. They may mean something to a few people.

It started, after boyhood and adolescent days of compulsive, incessant drawing on my own, with the relentless drive to excel. This was undoubtedly to show my father that I could be greater than he. Eventually I was.
My goal — very simply, was to become the best in the field.

My first contact with show-business and first professional work following the nightclub decoration was with Chadwick Pictures, now defunct many years ago.
I don't remember how I found them, or they found me — but I remember a busy hive of offices in a West side loft-building.
A man who was rather genial than otherwise explained what I was to do.
I give you my word that novel advertising hasn't changed in all these years.
When you're faced with a seemingly insurmountable accumulation of work etc. (huge overgrown lawn, house cluttered with papers or junk — you don't know where to begin — start *nibbling* at it — a little piece here and there.
It's amazing how rapidly the mountain diminishes. The main thing is to *start.*
My independent exploration of art of the past was a thrilling period.
It's never ended, actually. I'd haunt art-book shops (and second hand books) like a prospector mining for gold . . . no such curiosity in the young of today.
Many "masters" were third rate artists, but first rate mechanics. I've seen Rembrandts (considered masterpieces) that I'd be ashamed of painting. Rembrandt should have been ashamed too, but apparently he wasn't.

Any paradise has its flies in the ointment. With *that allowance made, I can truly say I've gradually achieved, over the years,* a comparative paradise unknown to most men and women. I am most of all appreciative of the small pleasures of day to day living. "A man is rich in proportion to the things he can do without."
I enjoy a number of luxuries, but they're small luxuries.

J. Michael — "Any man who can reach 65 without landing in jail or a mental institution can consider himself a success."
I'm a good bit short of that venerable age, but old enough to believe I'll reach it "successfully."
The greatest is growing peace of mind.
I've been blessed beyond most men — little pressure, my own boss, two marriages without the desperate pressures of usual marriage and brats.
I knew from boyhood I had something special drawing and painting (and music) by which I could astound my peers (and elders).
The shyness and unsureness induced by father's brutality were overcome by this means.
I knew at 14 what my goal and life-work would be.

My goal since beginning was to have mornings (and days) free, sleep as late as I wanted, enjoy leisurely breakfast, etc., . . . several hours to digest papers and newspapers, devour Times.
I think I've come as close as possible to a free, untrammeled life (without inheriting ten million).
I've done my work in concentrated, intense periods — considered work as a means toward the enjoyment of life — not center of existence as well as a fulfillment of living. ●

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paul szep
1974 pulitzer prize

CARTOONIST PROfiles was particularly delighted when one of our charter subscribers, PAUL SZEP, the editorial cartoonist for The Boston Globe, won the highest honor in his field — this year's PULITZER PRIZE. We lost no time in asking him if he would talk about himself and his work for our pages, and below you will find his response. Paul says he got into difficulty trying to interview himself on the cassette tape we sent him, but was lucky enough to get the help of Barbara Dion at The Globe in asking him some intelligent questions. He and his wife, Anne, have two children, Amy 6½, who's an aspiring artist, and Jason 5, who, according to Paul, will either be playing for the Boston Bruins or be an astronaut. As he mentions in the following conversation, his cartoons are widely distributed by the McNAUGHT SYNDICATE.

PAUL SZEP

Q: Being a Canadian — born in Hamilton, Ontario — have you found this to be a help, or a hindrance, in your Boston Globe editorial cartoon career?

A: It's been a great help because I came down to Boston being much more objective about American politics than someone who was born in the States. The Presidency had less of an aura of infallibility for me, whereas if I'd grown up in the U.S., I would have been preoccupied as a Republican or a Democrat — Conservative or Liberal. I've always equated the Presidency with the office of the Prime Minister in Canada — and *he* is certainly very fallible. Another thing — I was able to come into the issues freshly — I'd study each one on its merits, rather than having a previous bias which could have influenced me in a negative manner.

Q: Has your being syndicated affected the topics you pick for your cartoons?

A: It really hasn't. The agreement between The McNaught Syndicate, which distributes my cartoons, and myself is that they take everything I do for The Globe, whether it's local or national. Obviously, over the course of a year, they're going to come out way ahead anyway. I feel, and my editor, Tom Winship, does too, that the great thing about a paper having its own cartoonist, is that a cartoon on a local issue can be done promptly whenever one of those issues comes up. I guess the ratio of my national subjects to local ones is about 4 to 1. Incidentally, McNaught is an excellent syndicate — not only have they got me into a lot of papers, but, surprisingly there are a lot of conservative papers on the list, in spite of the fact that there's probably a liberal connotation or taint attached to a cartoonist who works for an eastern paper.

Q: I imagine that the day, earlier this year, when you learned that you'd won this year's Pulitzer Prize, was a very exciting one.

A: I suppose every editorial cartoonist wants to win it and I was no different. The day they announced it, I was inundated with telegrams and congratulations from both people I knew and those I didn't know. Many cartoonists wrote or called me. Tom D Arcy, who had previously won the Pulitzer, told me, "This is going to be just a great week in your life, and you should enjoy—enjoy—enjoy!" He was right — everybody should experience it! When the news came over the wires, everybody came into the office and congratulated me and we had champagne. This all happened when I was about a quarter of the way through the day's cartoon. And when everybody left, I still had to finish the cartoon although I was a little punchy from both the champagne and the news. It was sort of a funny feeling — sitting in my office all by myself, trying to get the drawing finished as soon as I could.

Q: Sometimes, on weekends, you do lithographs of some of your cartoons for the 'Impressions Workshop' in Scituate, don't you?

A: Yes — for one thing it gives me a chance to do things where I don't have to be concerned about reproduction, as I do for a newspaper cartoon. Working

on a lithographic stone you get absolutely flawless reproduction — so it's very satisfying from an aesthetic point of view. At first I was very inhibited, working on stone, but later I decided to redo, as lithographs, a series of Watergate-related cartoons that I'd drawn for the paper. Since I already had a familiarity with the subjects, I could then put all my concentration on the finer aspects of the stone.

Q: When you're not at the drawing board, you also give a lot of talks at schools and universities, don't you?

A: Yes — I find the very informal seminar-type of thing very stimulating and I think this keeps me abreast of what people are talking about, and aware of the kinds of issues that are of concern to people. It's a two-way exchange — generally questions and answers, and that's the format I feel most comfortable with.

Q: What are you generally striving for in each day's cartoon?

A: I'm looking for a subject where I can find some basic inequity that I feel I can ridicule. In that connection I think ridicule is probably the best device an editorial cartoonist has. And my thinking on this has changed from what it was when I started in this field. My earlier cartoons were probably too caustic and lacked any kind of real communication with the reader. Nowadays I think if I can make a reader laugh, and still get across my editorial point, then my cartoon is much more effective. But, by the same token, there's a danger of extending this to the point where you've really got a 'New Yorker' kind of cartoon which doesn't carry an editorial persuasion. I try to mix up the treatments during any given week — maybe out of 5, I will do one light cartoon of the 'New Yorker' variety, and then include one fairly severe one for balance. But I try to make them as humorous as I can.

Q: Caricature-wise, things are more difficult for the editorial cartoonist these days than they were before, aren't they?

A: Right — President Ford is probably the worst thing that's happened to cartoonists for a long time. From an anatomical point of view, he's a disaster. To caricature him is very difficult, and I've yet to see a really excellent caricature of Ford by anybody. It's a very bland face — like drawing a potato — no discernible features that one can play up. So, these days, I'm spending time laboring over his caricature that I should be spending on honing the ideas I have. I miss Richard Nixon very much. Johnson and Nixon were excellent subjects but my all-time favorite has always been Mel Laird — both because of the shape of his head and because of his role as Defense Secretary. I've always been very critical of the Pentagon abuses — I think we spend far too much on the military — and Laird lent himself to my kind of comment.

Q: You sometimes do sports cartoons in your editorial page space, don't you?

A:Yes — and again this is to give the reader relief. One of the reasons why The Globe is such a good newspaper is that it gives its people great freedom, and of course great responsibility goes along with this. We have a great marriage here at the paper and I probably have the benefit of the country's best editor — Tom Winship. He's always been behind me through thick and thin — I've been sued about 4 times and Tom has always been in my corner. And I'd like to put in a word here about John Fischetti, the editorial cartoonist of The Chicago Daily News. He's probably one of the world's greatest human beings and is the guy I go to every time I have to renew, or update, my contract, or need some advice. He always obliges and has been a big help as far as relating his own experiences in the field and in helping me out. Incidentally, my contract here at The Globe is for 5 years.

Q: Does The Globe ever tell you what to do or how to do it?

A: Never — I would say I have 99.9% freedom. Their only area of concern is whether a cartoon is libelous or in bad taste, and for that reason I usually show Charlie Whipple, the Editorial Page Edi-

THE GETAWAY CAR

Paul Szep's editorial cartoons are distributed by the NcNAUGHT SYNDICATE.

"We've got plenty of time to play with girls . . . when we grow up."

tor, a sketch before I do the finished cartoon. In 6 or 7 years, probably only 4 have been turned down. If Charlie and I have a disagreement, then I have the prerogative of going to Tom Winship and to fight it out with him. But they have never turned down a cartoon because it has differed from The Globe's editorial policy. If there's a blatant difference, they'll run the cartoon on the Op-Ed page. It's a safeguard for my protection as well as The Globe's.

Q: Would you say something briefly, about your progress from school days to The Globe?

A: I was born in Hamilton, Ontario, in 1941, went to school there, and did sports cartoons for the Hamilton Spectator while in high school. Then came The Ontario College of Art in Toronto, where I majored in advertising illustration for 4 years. While there I also worked in the steel mills in Hamilton for those 4 years I might say that working in the mills was a tremendous experience — it helped me in my later communication with readers, and to have a better understanding of human nature. It was the type of experience that is invaluable for someone who's commenting via the cartoon. Like most Canadians, I wanted to be a hockey player at one point — actually I came fairly close to doing that — and even up to the point of graduation I debated whether I would play hockey or be a cartoonist. As a matter of fact, I tried to syndicate a comic strip after getting out of art school, and hadn't entirely decided which way to go at that point. After I made the decision for art I freelanced as a book illustrator and as a fashion illustrator. I starved for a couple of years and my first actual job was with 'The Financial Post' in Toronto — (The Post is Canada's answer to The Wall Street Journal). I started doing editorial illustration, graphic design and cartoons, and then finally decided definitely that I wanted to be an editorial cartoonist. I tried various papers around Canada but other than in Montreal, Toronto and Vancouver (where the papers all had cartoonists), I found that Canadian smaller papers either were not interested or I wasn't good enough. So, in desperation, I sent some samples down to Bill Sanders, then the cartoonist at The Kansas City Star, and asked him to give me an idea of what the market was like in the U.S. Bill, it seems, was related to Gene Graham, who used to come to The Globe here to coordinate the interne program. Anyhow, in 1966, a letter came to me from The Globe, asking me to come down and try out for

"Damn lines are worse than ever."

"I'm not a crook.....anymore."

Marie Butz

"Move over, Pops!"

Paul Szep's editorial cartoons are distributed by the NcNAUGHT SYNDICATE.

THE HONEYMOONERS

a job. Fortunately, I started here in October of 1966.

Q: Since you were a onetime hockey player, I understand you start your day a little differently from most of us.

A: That's right. To begin with, I usually read a paper at home in the morning while I'm having a cup of coffee in bed, but after that I have to exercise in order to get going. I'll go down to the golf club in Scituate and hit golf balls for about an hour-and-a-half, or in bad weather I may run a couple of miles. I've got a 5 handicap and I'm struggling like crazy to keep that 5, but hitting the golf balls is the only thing that really relaxes me and gets me into a decent frame of mind to come in and crucify people! Once I get in to The Globe, I read the Herald American, The Christian Science Monitor and The N.Y. Times. Scituate is an ocean town, about 40 minutes from the office, and I listen to an all-news show while driving in. I get The Washington Post around noon, and our P.M. paper comes out around the same time, so during all this reading I'm trying to get a subject I can comment on — a subject, as I said before, where I can find some basic inequity that I feel I can ridicule. My day seems to be broken down into 3 categories — 1. Mornings are spent reading and trying to arrive at the subject. 2. Half my afternoons are spent trying to get the specific idea for the day's cartoon. 3. I don't get into the drawing till 3:30 or 4 o'clock, and I have a 7:30 or 8:30 P.M. deadline.

Q: The inevitable question comes up — what about the materials you prefer?

A: I would have liked to do line and wash cartoons since I'd done watercolors as a book illustrator, and since I enjoyed that type of flexibility, but I found that cartoons done in that medium just couldn't be reproduced in the paper. So now I've gone to grafix board (duoshade). Probably 80% of my work is done with a #5 Win sor & Newton brush —the rest with a banker's nib. I have a very good fountain pen I use for lettering and general reinforcing of the lines.

Q: Other than the weekend lithographing you mentioned earlier, what else do you do with your spare time?

A: I love symphony and classical music. Also have a boat I keep moored down at the harbor in town, and I do a lot of ocean fishing. And, as you know, golf is a mania with me. And in the past couple of winters I've taken life classes because it's good drawing discipline and it keeps me aware of the human form.

Phil Love

Here is another column by PHIL LOVE, former Feature Editor of THE WASHINGTON STAR, longtime writer of books and newspaper stories, and producer of the weekly column, LOVE ON LIFE, for the McNaught Syndicate. As you well know, Phil has an endless fund of stories about cartoonists, and it's our pleasure to share them with our readers.

LOVE TO ALL

A reader who should have been more careful said in a recent letter, "I enjoy your pieces about cartoonists, but I wish you'd write something about yourself for a change. A self-profile would interest a lot of people, I'll bet."

I'm flattered, of course. And since flattery is one thing I can't stand, I have to oblige.

I was born at an early age in Baltimore, went quickly through the various grades of delinquency, and emerged from Calvert Hall College amid resounding sighs of relief from the Christian Brothers. (It isn't true, however, that I drove the good brothers to turn to wine-making. They were producing the stuff long before I was placed in their charge.)

At CHC, I wrote, edited, and drew cartoons for the student newspaper. I was also the author of innumerable letters to my father, requesting increases in my allowance. No budding writer ever met with more rebuffs.

This, perhaps, was why I decided to become a professional cartoonist. I called on the managing editor of the Baltimore **Sun** with samples of my work, and he pronounced them "punk." I was too timid to point out that he was holding them upside down.

I was also too timid to phone him a few weeks later, as I was tempted to do, and tell him those same cartoons were being published in the Baltimore **Times.** This probably was just as well, as the Times folded shortly thereafter, whereas the Sun is still shining brightly.

A Chicago magazine bought two of my cartoons (for $2.50 each) and asked for more. After several months, I ran out of cartoon ideas temporarily and tried a humorous article, just to have something to illustrate. This brought an offer of a job as a combination cartoonist-writer. The magazine did not long survive my acceptance.

Before long, however, I was drawing and writing for some 20 magazines, including **Cartoons.** None survived.

I was a reporter-cartoonist for a Pennsylvania daily when I was offered an opportunity to write and illustrate a biography of Andrew W. Mellon.

The day after the book was published, my daughter was born. By the time the bills were paid, I had $3 in my pocket, $12 in bank, and no more money in sight until enough books could be sold to cover the publisher's advance.

On a Tuesday, I gladly accepted a job, to start the next Monday, demonstrating a new safety razor in a drugstore window. Directly across the street, another store window displayed copies of a new book by one Philip H. Love. I told the drugstore manager my name was Hampton Love — which was two-thirds correct.

On Wednesday, however, I landed a job as a rewrite man for the Baltimore **Post.** It had been — oh, I know it's a bad pun but I can't resist it — a close shave.

FROM THE POST, I moved to the Washington **Star** as a general assignment reporter, covering anything and everything, including the White House and Capitol Hill. One assignment I still remember vividly was sparked by a tip from police headquarters that Lt. George Little and his gambling squad were about to make a big raid. I hastened to the address given and rapped on the door. A peephole opened and a harsh voice demanded, "Whadaya want?"

I asked for Lt. LIttle. The peephole closed, but the door didn't open. I knocked some more, but there was no response.

I watched from a store across the street until the police arrived. They broke down the door of the gambling place and swarmed inside.

"I don't understand it," Little was saying when I walked in. "Nobody here. They must've been tipped."

But I had some lucky assignments too. One resulted in a police shakeup and prison sentences for several officers.

My most gratifying job was editing the Overseas Edition of the Star during World War II. To more than 85,000 Washington area service men and women, it was the next best thing to a letter from home, and the memory of the grateful mail it evoked gives me a glow.

FOR MANY YEARS, my responsibilities included buying the daily and Sunday comics. Office wits — and halfwits — sometimes referred to me as the "comical editor."

As a derailed cartoonist, I enjoyed this phase of my job more than most other feature editors. It gave me a wide acquaintance — and many warm friendships — among cartoonists and syndicate people. It also led eventually to my present affiliations as an editor for the Greater Buffalo Press and a columnist for this magazine, both of which I enjoy enormously.

Another responsibility was editing the Sunday magazine, which drew unsolicited contributions from all parts of the country. The cartoonists were no problem, but some of the writers were tricky. They would place a hair between two pages in the middle of a manuscript so that, if it was rejected, they would know whether it had been read.

I developed a treatment for these tricksters, which I now pass along gratis to other editors. I kept a bowl of hairs of various colors on my desk, and when I rejected a blonde manuscript, say, I'd substitute a brunette hair, and vice versa. For some reason, I received more blue hairs than any other.

Another kind of writer — or, for that matter, cartoonist, syndicate salesman, or public relations person — I disliked was the over-eager beaver that made sales pitches at parties. I gave these pests a quick brushoff by saying, "I'm sorry, but I never talk business when I'm drinking." And for the occasional wisecrack about this not leaving much time for business, the rejoinder was, "Anytime after 10 a.m." (Aside to my bosses at GBP, CP, and the McNaught Syndicate: I'm kidding, of course.)

Washington parties are different from those in most other cities because so many guests, being from out of town, are looking for national and international figures. At one time or another, I've been mistaken for nearly everyone but the Singer midget who perched on J. P. Morgan's knee at a congressional hearing.

There was the time, for instance, that a man came up to me at an embassy party and asked if I were Andrey Gromyko, the Soviet foreign minister.

The devil must have taken hold of my tongue, because I answered, "Nyet." A few moments later, I heard the man tell his wife: "It isn't Gromyko. It's some other dang Russian."

As a matter of fact, I look about as much like Gromyko as Jud Hurd does like Irwin Hasen. Just to keep the record straight, I'm 5 feet 9¼ weigh 160, and have brown hair, brown eyes, and fallen arches. My wife Ann teases me occasionally about having a paunch, but I insist this is really my chest, which I'm too tired to hold up.

I have no hobbies, but I enjoy art, music, the theater, dancing, reading, swimming, and apricating. (The last is a word I use occasionally to show my erudition. It means "basking in the sun." I discovered it by accident while looking up the spelling of apricot.) I also like to play Scrabble, even though my wife nearly always beats me.

I'm not good, either, at being handy around the house or yard. The last time I weeded the lawn, I pulled up Ann's newly-planted petunias, and the last time I tried to drive a nail, I sprained my ankle. I'm now under orders to stick to my business and leave the house and yard work to somebody who knows what she is doing.

I SOMETIMES WONDER how I would have fared if I'd stuck to cartooning. Would I be the prosperous owner of a successful comic strip? Or would I be hacking away in some newspaper art department, retouching photos and doing paste-ups?

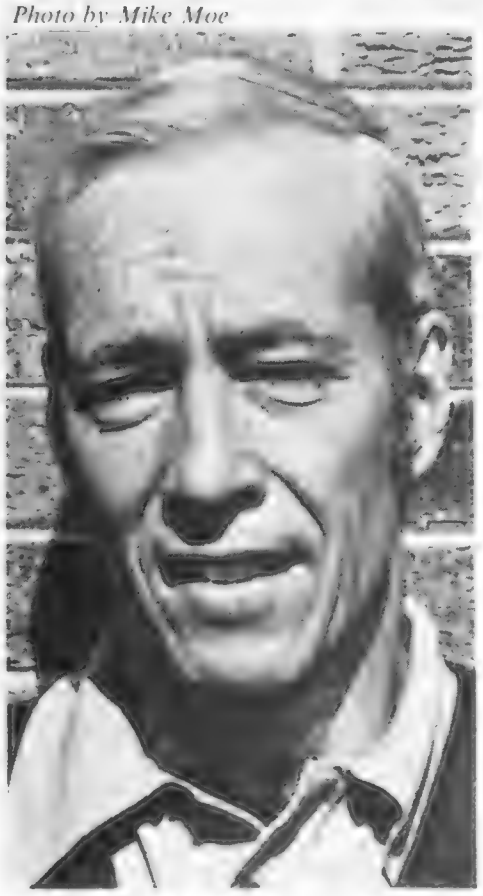
I'll never know. One thing I do know, however, is that I'm glad I didn't have to take that job demonstrating razors.

CAMPUS CLATTER

FROM DOOLITTLE COLLEGE

by Larry Lewis

Photo by Mike Moe



LARRY LEWIS

LARRY LEWIS, who has done the popular CAMPUS CLATTER comic strip, distributed by the NEWSPAPER ENTERPRISE ASSOCIATION, for the past half-dozen years, is a perfect example of a cartoonist writing and drawing about a subject with which he's thoroughly familiar. In this conversation, he goes into considerable detail as to how he selects the areas in which he will develop gags, and how he keeps his contacts with the college scene.

Larry, and his wife, Donna, have three children — Linda, 20, Laura 16, and Marty, 15 — and they make their home in Jackson, Michigan. It may be encouraging to aspiring cartoonists to hear that Larry sold his strip strictly through the mail, and that he says he was completely unknown to anyone at NEA at that time.

Q: Your popular 'Campus Clatter' comic strip is in its 6th year, Larry, and I know our readers would like to hear about what kinds of campus contacts you maintain these days.

A: Well, my wife, Donna, is a Political Science and American History instructor at Jackson Community College, and as the husband of a faculty member, I have use of the various college facilities, and attend many college programs and functions with her. This also includes playing on the faculty basketball team in the intramural league, and playing in the tennis league with my wife. Incidentally, we won the mixed doubles last year. Our daughter, Linda, 20, is a student at Jackson. Also, my brother, Jim, is an instructor, and a PHD candidate, at Oklahoma State University, and he occasionally supplies me with some good campus gags. From time to time I speak at campuses – 2 years ago at Ohio University, last spring at Central Michigan U., and recently at the Schuylkill-Haven campus at Penn State. Since my strip is a college strip, I try to limit the ideas to the campus – in a typical week I try to have at least 2 classroom gags, one gag related to sports, one to the administrative end of things, another to social life, and perhaps one to faculty. I don't try to show the campus through the eyes of students necessarily but try to give sort of an overview of the campus scene. I guess they call this 'the omniscient viewpoint' in creative writing. At different times I may express the campus events from the viewpoints of the students, faculty, the administration, or even the public. And I keep the characters on campus nearly all year long – including summer school.

Q: Although 'Campus Clatter' is a gag-a-day strip, you do have a series of related gags on a special topic at times, don't you?

A: Yes – on something like registration week, exam week, homecoming, farm week, etc. Or my cartoon strip students may go off on a ski weekend, or go to Florida. And they may be home on vacation too. On two occasions I've produced what I believe were somewhat unique series. In 1972 I had my main character, Bimo Burns, visit about two dozen real university campuses, and I built the gags around some unique feature at each school. With the aid of the various university PR people, I was able to include a campus landmark in the art. The series generated a lot of mail from students, alumni, and administrators, and the originals were avidly sought after. Newspapers in the different areas were pleased to feature their neighbor institutions and there were many reprints in college newspapers and alumni magazines.

Then in another series I had Bimo and Roger Sharkey spend the summer of 1973 back-packing around Europe. Here again I built the gags around something unique in the area, or around the natives, and I included a landmark or something typical about the area. Altogether, including pre-trip and post-trip cartoons, this series covered almost 6 weeks. And, as I've mentioned, although they were related in a series, the strips were still of the gag-a-day variety.

Q: How many of your own gags do you do?

A: I'm now buying about 40% of what I use, and I think that's about a maximum limit for me. My No. 1 gag writer is an administrator at a Community College in Connecticut, and he supplies some very well slanted, campus-related ideas. I buy regularly from 3 writers and occasionally from others, but I often rewrite their ideas quite extensively – to the point where, sometimes, they barely recognize them. I rewrite them to fit my own style, my own type of delivery, and I find that most often I have to shorten their ideas – particularly for the dailies. But, of course, I make it a point to **pay** for the idea in spite of this tinkering of mine. My strips are usually 60% 'sight gags' – I especially like **them** – and the changes I make in a writer's submission are quite often made to accomplish this – to change them from an illustrated joke into a sight gag. I like to use topical ideas, as much as possible, but since I'm keeping 6 weeks ahead on dailies and 12 weeks on Sundays, I can't do anything really up to the minute. But if the ideas aren't dated, I can use topical ones. I don't get into political commentary to any extent. Another thing, I don't use a lot of slang expressions because they change so fast, and because they vary so much from region to region. However, sometimes, if a slang expression has been around a while, or I begin to hear it on TV, so that everybody's familiar with it, I can go ahead and use it.

Q: Would you say something about the business of getting ideas?

A: I guess the biggest source of gag inspiration is 'published cartoons'. I do quite a lot of switching – perhaps seeing a situation in a published cartoon and then trying to put various characters of my own into the same situation to see how they'd react. Or I may try to work backwards – imagining the dialogue that probably preceded the particular gag I was looking at. Then too the dialogue that might logically follow the gag can be imagined and a completely new gag idea may emerge from these changes. Sometimes I may look at a published gag situation and try to put it on campus, or try to visualize where on the campus it could occur. In other words I just keep kicking it around. I keep a file of cliches and cliche situations too.

Sometimes it seems as though the subconscious mind takes over. Although the

CAMPUS CLATTER starring Bimo Burns
by Larry Lewis
WHAT A MASS! IS HE PHOTOGRAPHING YOUR WHOLE COLORADO STATE STUDENT BODY?
NOT QUITE, BIMO
JUST THE SKI CLUB
© 1972 by NEA, Inc., T.M. Reg. U.S. Pat. Off.
5-26
CAMPUS CLATTER starring Bimo Burns
by Larry Lewis
WITH FIVE OBSERVATORIES, WE OFFER OUTSTANDING PROGRAMS IN SOLAR RESEARCH AND ASTRONOMY
I SHOULD HAVE KNOWN!
I'VE JUST BEEN ADMIRING YOUR HEAVENLY BODIES!
UNIVERSITY OF ARIZONA
5-25
© 1972 by NEA, Inc. T.M. Reg. U.S. Pat. Off.

hard work involved in this process of coming up with ideas doesn't always produce an idea on the spot during the brainstorming session, it seems to lay a foundation. Apparently the subconscious works on the problem while I'm sleeping, or reading a newspaper on some other occasion, because once in a while an idea seems to come into my mind almost full blown – from a germ that had been planted a long time before.

In this connection, I'd like to say that Jack Markow's books were most helpful to me in the learning of gag writing. I also took a correspondence course from The Hollywood School of Comedy Writing four years ago which was very helpful in getting humor ideas.

Q: You first had an idea for a campus strip a long time ago, didn't you?

A: Yes – originally I thought about it in my own college days – there were no college-related strips at the time, although Beetle Bailey was a campus character when he first started. Then in 1960 I drew up a group of samples for a strip I called 'Doolittle College', submitted it to all the syndicates and had it turned down. However, in 1968, with the tremendous interest in the campus because of unrest, riots, etc., the campus was front page news so I decided to update the strip and try again. I had matured considerably in the meantime and my gag sense had improved since I'd been doing some gag writing for 'The Flintstones', for 'Long Shots', and for 'Belvedere', and I had been selling some of my own gag cartoons to the minor, middle markets, and to some trade magazines.

At this point NEA had just decided to drop one of their features and to take on a new one. All of this added up to acceptance by NEA of 'Campus Clatter'. There was an unusual development too, in that we began a Sunday page almost immediately to go along with the dailies.

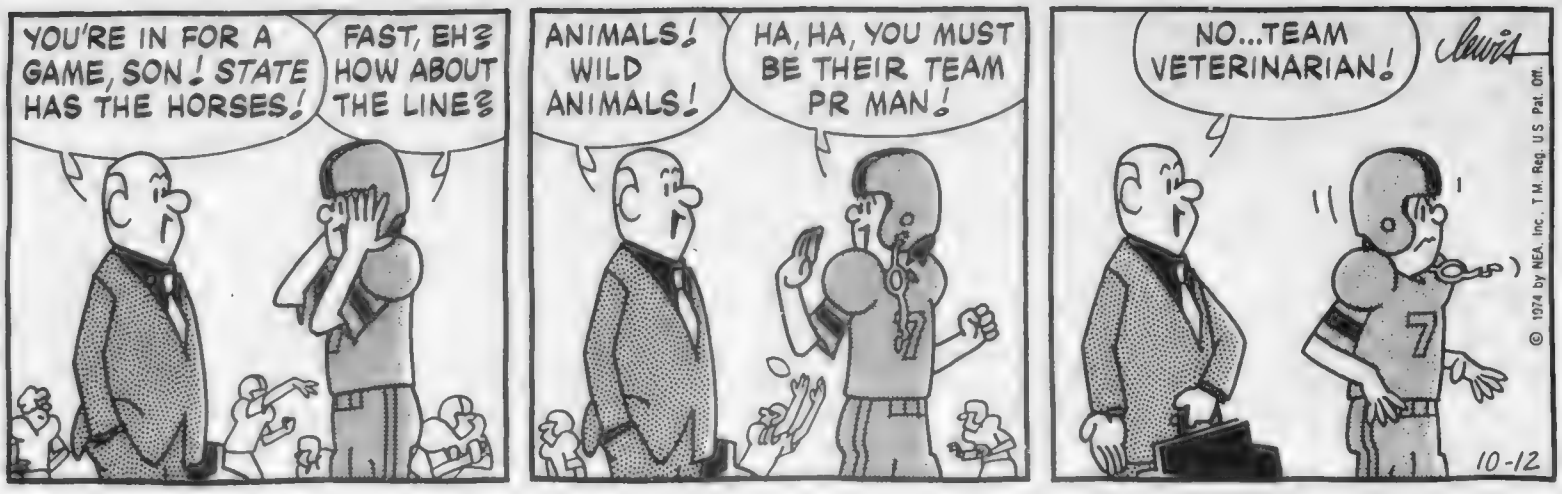
Q: Tell us about the contest that NEA conducted.

A: They decided to have a contest among the readers of college newspapers to rename the strip (remember it had been just 'Doolittle College'), and also to name some of the principal characters. Brochures containing drawings of the characters were sent to the colleges and substantial prizes were offered. Obviously, 'Campus Clatter' won.

Q: We always like to include a little resume of some of the steps which led to a cartoonist's becoming a pro. What about those in your case?

A: My father was a commercial artist. He worked for a time for the Toledo News-Bee

CAMPUS CLATTER with BIMO BURNS
by Larry Lewis
I WAS AMAZED AT THAT NOTRE DAME!
REALLY? AT THE ROSE WINDOW? THE HUGE NAVE? THE GARGOYLES? THE COPPER SAINTS? THE...
I'M AMAZED THERE WASN'T EVEN ONE STATUE OF KNUTE ROCKNE!
8-6
© 1973 by NEA, Inc., T.M. Reg. U.S. Pat. Off.


YOU'RE IN FOR A GAME, SON! STATE HAS THE HORSES!
FAST, EH? HOW ABOUT THE LINE?
ANIMALS! WILD ANIMALS!
HA, HA, YOU MUST BE THEIR TEAM PR MAN!
NO...TEAM VETERINARIAN!
Lewis
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10-12

before it folded during the depression, but he maintained an interest in art and cartooning and encouraged me along those lines. I was on high school and college publications, took a lot of journalism, and did writing as well as drawing. After finishing my army service in 1947, I got a job as a staff cartoonist on the Battle Creek Enquirer & News, doing sports cartoons and spot drawings. After a year I left to enter Hillsdale College in Michigan, later transferring to Olivet College from which I graduated. (I also have done some graduate work at Western Michigan U.) Although I took some formal art courses in college, I feel they had very little bearing on my career as a cartoonist, and I guess you could say that I'm principally self-taught.

After graduation I went into the advertising department of the Consumers Power Company – a job which I landed because of my dual ability of writing and cartooning. It was great experience, writing copy for newspaper ads, TV and radio commercials, doing cartoons, layouts, design work and lettering. During this time I was also moonlighting at home, trying to sell any type of cartoon I could. I did a Sunday feature on business and civic leaders for the Lansing State Journal, sold sports and editorial cartoons mostly to local area papers and also submitted to the magazines.

Q: Would you tell our readers some additional things about how you build ideas for your strip?

A: I try to steep myself as much as possible in information about current campus life. I subscribe to campus newspapers and read as many books and periodicals about campus life as possible. Because of this reading I became aware that although many U.S. Colleges were experiencing enrollment declines, the opposite was true in West Germany, with the result that some U.S. colleges have made arrangements to accept substantial numbers of German students. So I built a series of gags around the presence of these German students.

I've also been building ideas around the trend toward unionization of faculties. They're voting on many campuses whether the professors want to form bargaining organizations, and so the faculty will be organizing

Photo by Mike Moe

Donna, Linda and Larry Lewis

HER SUITS GET BRIEFER EVERY YEAR!
I WONDER WHAT WOULD HAPPEN IF SHE SNEEZED?

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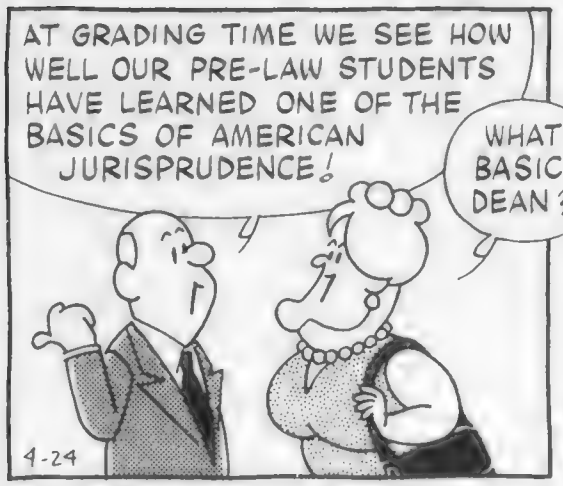
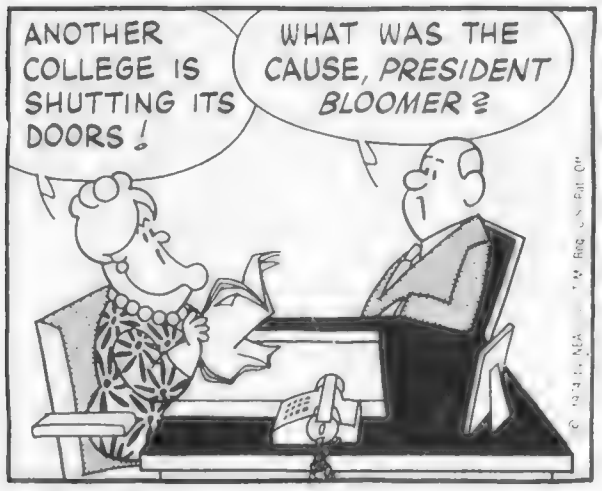
PLEASE PASS THE PEPPER!
Lewis
6-16


AT GRADING TIME WE SEE HOW WELL OUR PRE-LAW STUDENTS HAVE LEARNED ONE OF THE BASICS OF AMERICAN JURISPRUDENCE!
WHAT BASIC, DEAN?
4-24

PLEA BARGAINING!
Lewis

WOW! DIG THAT, SHARK! THE WORLD-RENOWNED SYMBOL OF PARIS!

© 1973 by NEA, Inc., T.M. Reg. U.S. Pat. Off.
THE EIFFEL!
ISN'T SHE THOUGH?!!
Lewis
8-1


ANOTHER COLLEGE IS SHUTTING ITS DOORS!
WHAT WAS THE CAUSE, PRESIDENT BLOOMER?

INFLATION, POOR FACILITIES, INEPT FACULTY AND INCOMPETENT LEADERSHIP!

WE'RE DOOMED!
Lewis
7-9

YOU DID THESE FOR CHILDREN'S LIT CLASS?
YEP...WE'RE SUPPOSED TO REWRITE ONE OF THE KIDS' CLASSICS
WHICH ONE DO YOU LIKE BEST?
WELL...LITTLE WHITE SAMBO HAS MORE ACTION...
...BUT, COAL BLACK AND THE SEVEN DWARFS HAS BETTER CHARACTERIZATION
6-13
Lewis
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at Doolittle College and will have conflicts with the administration.

With reduced income, colleges are trimming the number of their employees. This will suggest another area for ideas, as will the trend among students favoring job training courses rather than those with heavy liberal arts emphasis such as in the 1960's.

Because of new laws, colleges can't discriminate because of sex in the areas of admissions, treatment of students, and employment. The most visible result of this is athletic teams for women. So I'll have gags based on this new law. Then there's a trend away from off-campus housing and a move back to on-campus living, because it's becoming so expensive to live off-campus. Colleges have reduced their restrictions for on-campus living too.

Q: What do you do to help relax the pressures involved in doing 6 dailies and a Sunday page each week?

A: I like to engage in active sports – I'm an avid tennis player, for each of the past 2 years have played on 2 basketball teams, I play golf, softball, water ski, and sail. Sports have always played an important part in my life – I lettered in 4 sports in high school, and was a 140-pound quarterback and a 5 foot-8 inch basketball guard in college. At one time I wanted to be a sports cartoonist, and sold a few cartoons to The Sporting News. Incidentally, I especially admired the work of Lou Darvas, Karl Hubenthal, and Willard Mullin.

Q: Do you get a chance for much shoptalk with other cartoonists?

A: Well, living in Jackson, Michigan, my contacts with other cartoonists are limited but Cartoonist Profiles is a good substitute source for inspiration. And when aspiring young people come to me, I find that they too get a lot out of CP, and I usually lend them a few of my copies, and discover that they get quite a thrill out of reading about other cartoonists too. I should add that in 1973 I made a USO tour to Japan and Korea with Frank Ridgeway (Mr. Abernathy writer), Roland Michaud, the magazine cartoonist, and Stan Kaye (who writes Casper the Friendly Ghost).

Q: Any final word?

A: My special thanks to NEA Comic Art Director, Tom Peoples, Production Manager, John Fairfield, and Story Editor, Phil Pastoret, for the great deal of assistance they've given me over the past 5½ years – pointing out errors I've made, and coming up with suggestions for improving CAMPUS CLATTER.

Photo by Mike Moe

On the campus at Jackson Community College

IT LOOKS LIKE JIM HAD A "BAD TRIP"!
HE DID!
DO YOU MEAN HE'S INTO THE HARD STUFF?
YEAH, HE'S INTO THE "HARD STUFF"
-HIS PRELIMINARY DOCTORAL EXAMS!
Lewis
4-30
© 1974 by NEA Inc T M Reg U S Pat Off

HOLLYBELLE HOOPLA'S GREETING CARDS!!
HOLLYBELLE SAYS: IT'S CHRISTMAS!!
it has been learned that many Cartoonist Profiles readers have much in common with one of our most beautiful symbols of Christmas...
Pointed top. skinny legs and branching out at the bottom!
Merry Christmas
HOLLYBELLE HOOPLA'S GREETING CARDS!!
HOLLYBELLE SAYS: IT'S CHRISTMAS!!
GOOD NEWS! ALL CARTOONIST PROFILES READERS WILL RECEIVE at least one exciting, beautiful, THRILLING GIFT this CHRISTMAS!!
in fact YOU'RE HOLDING it RIGHT NOW!
MERRY CHRISTMAS!

Our friend, RUSSELL MYERS, whose BROOM-HILDA strip has been setting popularity records for a long time, has come up with another hit for the Chicago Tribune-N.Y. News Syndicate, in the form of 'Hollybelle Hoopla's Greeting Cards!" Russell was a top greeting card artist for Hallmark for 10 years, and apparently he can't suppress the urge to turn out more of them — in fact 6 per week of 'Hollybelle.' Readers seem to be clipping them out of their newspapers and mailing them to friends everywhere.

In doing the two cards on this page especially for CARTOONIST PROfiles readers, Russell commented, "I didn't know whether to treat your audience gently or tweak their noses a bit, so I did one idea of each kind."

We join him in wishing all our readers the merriest of Christmases!

Gimme the scissors next!

CARTOONS in the

Photo by Jim Ruth

Barbara Nicholls

NICHOLLS GALLERY

1014 MADISON AVENUE (78 ST.) NEW YORK

Tuesday-Friday 12:00-5:00 — Saturday 11:00-5:00

We think one of the most exciting developments in our profession is the existence of three prominent galleries in New York City which are currently featuring and selling various types of cartoons, and are actively trying to educate the art-buying public to acquire cartoons, as well as paintings, sculptures, etc., for their collections and to think of cartoons as a true art form.

One of these important galleries is presided over by BARBARA NICHOLLS, who for 13 years was a consultant to JAMES GERAGHTY, until his recent retirement the Art Editor of THE NEW YORKER, on cartoons for that prestigious magazine. In a recent conversation that CARTOONIST PROfiles had with him, Geraghty described Barbara as very intelligent, extremely energetic, possessed of a tremendous memory, with excellent taste, and commented that her opinion was very valuable to him and that she became very important in THE NEW YORKER cartoon scheme of things. He said further, "I valued getting her reaction to a cartoon—I wouldn't agree with her all the time, but she was very forthright, very strong-minded and that was of great value, to have taste and to stick to it. The only thing that makes a successful editor is to recognize his own reactions and then not give in."

Since all of this qualifies her so well to direct a gallery devoted to New Yorker cartoonists, we recently asked Barbara to tell us the story.

Q: Did your interest in this project start when you were at The New Yorker?

A: At The New Yorker I acted as a go-between for a lot of the artists and sold their originals for them. People would call and say, "I'm interested in such-and-such a cartoon on page so-and-so." I'd get in touch with the artist, find out his price, really act as the middle-man, and this saved the artist from being bamboozled by people who want things for free. I didn't do this for a commission at that time. I could say, if somebody offered too low a price, "That drawing is worth more than that", and I'd very often get the better price. When I realized that there was a fair amount of money coming through my hands and going out to the artist from the public, I began to think seriously about the gallery idea. It occurred to me that if there were a place where people could come and look at the cartoons, and could buy them, that there might be a small living in it.

Q: To begin with you're doing shows involving 10 of the New Yorker artists, aren't you?

A: Yes—Charles Addams, Whitney Darrow, Jr., Arthur Getz, Charles E. Martin, Warren Miller, Frank Modell, George Price, Charles Saxon, James Stevenson, and Barney Tobey. And I'm going to add several others whose work I particularly like.

Q: How did you decide on these particular New Yorker cartoonists?

A: It's not that I *dislike* other artists' work—it's more that these *hang* well. There are some cartoonists whose work is very funny, but in some cases I may be aware that their drawings are too cut-and-pasted, dirty and disheveled, etc., and that people aren't going to want to hang them on their walls. (It's amazing what you can get rid of during the printing process). It pleases me a great deal when people come in here and say, "How wonderful these drawings look—they're things that can be framed and hung, and appreciated as much as a painting can." Take that George Price drawing over there—you can look at it for days and keep seeing different things and appreciating it more. My idea is not to be a repository for old drawings that may get sold for 20 bucks. The good drawings are worth a lot more than that and I think they're going to be collectors' items, as much as the work of Picasso who was a graphic artist, and even a comic artist. Fortunately, people are buying here in *all* price ranges—you should see the place on Saturday afternoon! A lot of people, all laughing and enjoying themselves!

So far I've been alternating between group shows (cartoons and covers) and one-man shows. The majority of the car-

ART GALLERIES

toons will be for sale—and in the case of group shows, I'd prefer to have everything for sale. In the case of the one-man shows, I want to show the *whole body* of an artist's work, so if there are drawings, paintings, book illustrations or sketches that he doesn't want to sell, that's O.K., as long as a goodly number of the things are for sale. Incidentally, I had never noticed mats and frames before, even though I'd gone to lots of museums of course. Nowadays I pay particular attention to them.

Q: When did The Nicholls Gallery open and how did you happen to be in a prestigious location?

A: February 21, 1974 was the opening. I had previously helped Bob Graham, who has The Graham Gallery downstairs, at 1014 Madison Avenue, put together one of the pioneering cartoon shows they've done. I told him I was thinking of leaving The New Yorker, that I'd love to have a gallery but couldn't afford Madison Avenue prices. He asked me why I had to be on Madison Avenue and I said, "If you're starting something new, you might as well be in the heart of things." I left The New Yorker and started off finding illustration jobs for a group of The New Yorker artists. All of a sudden one day Bob Graham told me that the man who had had this gallery was retiring and the space was mine if I wanted it. I said, "Yes", without even asking the rent! The project was done on a shoestring and it's turned out quite well. Ideally, I'd also like to have a traveling show that would go around the country.

It's wonderful—working for one's self but, believe me, I have to do a lot of thinking now that I'm doing this! There's an awful lot more than what just meets the eye with pictures hanging on the wall —if I don't put the ad in The Times on Saturday, then the following week is slow. I have to remember when The Times and The New Yorker need the listing for the upcoming show, have to try and think who else to get publicity from, when the printer needs the copy for the next announcement.

Q: What kinds of people have been buyers of the cartoons at the Gallery?

A: Oh—a business man who wants to decorate his office, rich people who didn't know before that these cartoons were available, someone who wants to give a birthday present to a member of his family, the person, let's say, who always adored George Price, etc.

Q: What would you say are average prices?

A: Maybe $250 to $350 for cartoons, $400 to $500 for covers, and $50 to $150 for little drawings a man may have done to illustrate a book.

Q: People who want to buy a particular cartoonist's work can still do so, even after one of your shows is over, can't they?

A: Certainly.

Q: I know that you had a Charles Addams show from October 31 till November 21. What else is scheduled?

A: From December 3rd to the 28th there will be the Christmas Group Show, with the cartoons of the 10 men I mentioned previously (plus William Steig) all oriented toward Christmas. Then a Mary Petty Show from January 7 to February 1, the Frank Modell Show from February 4 to March 1st, and Charles E. Martin (CEM) from March 4 to March 29.

And I do want to include here the fact that I have added the names of William Steig and Peter Arno to my original list of New Yorker cartoonists who will be featured in the gallery. In fact I'm having a Peter Arno show this coming April.

In its second-floor gallery PUCK has been featuring shows which change from month to month. During October, for instance, a TARZAN Show, featuring the work of the various artists who've been involved with the character over the years, was held. At this writing, during November, the second-floor show is featuring American Images of the 50's', an exhibit of the boy-girl type of illustrations that were seen in the Saturday Evening Post, Colliers, and other magazines during those years. Paintings by Steven Dohanos, Albert Dorne, Bernie D'Andrea, Lorraine Fox, Jon Whitcomb and others are included.

Then, in December, PUCK will hang a WATERGATE show, featuring a great variety of political cartoons done during 1974 by cartoonists such as Bill Mauldin, Herblock, David Levine, J. C. Suares, Garry Trudeau, etc.

Recently we had the pleasure of talking with HARRY MATETSKY, of PUCK, about the gallery.

23 EAST 67th STREET NEW YORK, N.Y. 10021 (212) 249-5500
Monday-Saturday 11:00 am-6:00 pm

PUCK GALLERY

We think its very fortunate that the several New York galleries which have been featuring and selling cartoons and comic art seem to have been complementing, rather than duplicating, one another in their shows. As we've noted on the previous page , The Nicholls Gallery is concerned with the cartoons, covers and drawings done by a group consisting of about a dozen of The New Yorker magazine artists. In the case of the new PUCK GALLERY, the emphasis has been mainly on vintage newspaper comic art and illustration. PUCK has a duplex at 23 East 67th Street. In the street-level gallery room, the visitor sees a more-or-less permanent exhibit of vintage comics by cartoonists such as Segar, Outcault, Foster, Schulz, etc.

Q: We know that one can buy cartoons which you exhibit here at the Gallery. But what if someone either in New York, or elsewhere in the country, wants a cartoon that isn't displayed here?

A: One of the goals the gallery has is to supply specific items. Let's say that someone, wherever he may be, wants a comic page of a particular date. I will go out and try to find that strip or page for him. Collectors are continually coming to the gallery to offer, and to discuss, their wares, and of course I know the various dealers in comic art personally.

Q: What is another one of PUCK's goals?

A: I want to interest a number of the people who regularly spend a great deal of money for fine art every single year—people who, up to now, have been spending only for paintings, sculpture, etc. Part of my objective is to introduce these people to *comic art* for investment reasons. I can tell them how few Foster Tar-

zans there are in the world, how much their price has risen over a period of years, and hopefully they'll realize what good investments these drawings are. Once a few people of this art-conscious category get involved, the trend will really catch on.

Q: What about the people who just come into the gallery off the street, and who are not art-educated?

A: If someone stops and looks at a 'Little Orphan Annie', for instance, I'll probably walk up to them and talk about the strip and its history. Frequently they're unaware of just what they're looking at. Often I take them on a tour of the gallery—I'll talk about the cartoonist, the specifics of the strips, why one 'Tarzan' may be worth more money than another, etc. Obviously, some people spend a great deal of time looking around and buy nothing. *And that's all right too because* I want them to gradually develop an enthusiasm for and an appreciation of this material. Others come in knowing exactly what they want and spend very little time about it. A lady walked in yesterday, wanting to buy a birthday present for her husband who's a Herriman buff —and she bought it without delay.

Q: Are you interested in selling the work of well-known cartoonists who may be reading this particular issue of CARTOONIST PROfiles?

A: Certainly, and I might add that I've had a number of inquiries from well-known cartoonists, asking about the possibilities of their having one-man shows here at the gallery.

Q: How did you happen to open a gallery featuring comic art?

A: Well, I'd been in magazine publishing, was assistant art director at Photoplay, published movie and romance magazines, but had had a tremendous love for comic art from childhood. I had sent away for originals as a kid, they're still hanging in my home, and naturally I wouldn't think of selling them. I was making money in publishing but both my son, who has quite a comics collection, and my wife told me I was in the wrong line. So here I am!

Q: You've had some good reviews, haven't you?

A: Yes—they've helped a lot. The art critic of The N.Y. Times called PUCK a genuine contribution to the art field, and said that the gallery belongs, is here because it serves a purpose—and that it's not something which was just created for financial reasons. New York magazine gave us a good review too. Schools are interested. Harvey Kurtzman brought his School of Visual Arts cartoon class here one afternoon, and word-of-mouth generally has been very good.

Q: Would you mention a few of the choice cartoon items you have in the gallery right now?

A: We have the earliest Hal Foster 'Tarzan' in captivity which is selling for $2000. The various Herriman 'Krazy Kat' pages we have are different prices—depending on the page—ranging from $800 up. 'Flash Gordon' by Alex Raymond carries a price tag of $1500. We have Carl Barks paintings from $3500 up. ●

GRAHAM GALLERY

1014 MADISON AVENUE NEW YORK, N.Y. 10021 3rd Floor

As far as we know, *THE GRAHAM GALLERY in New York* was the first major private fine art gallery in the U.S. to take a chance and to feature the cartoon in a show which it held in April of 1972. They were real pioneers!

During October and November of 1974, the Graham has been having a show titled '5 Early Masters of Comic Art' featuring works (which are for sale) by Rudolph Dirks, Bud Fisher, George Herriman, Winsor McCay and George McManus. Which prompted us to ask Jerry Robinson, a consulting director for the gallery headed by Robert C. Graham, about the various shows which the gallery has had.

Jerry Robinson is the author of the definitive new book, 'The Comics' — An Illustrated History of Comic Strip Art — which has just been published by G. P. Putnam's Sons. He's the writer/cartoonist of 'still life', and of 'Flubs & Fluffs', two features which are distributed by the Chicago Tribune-N. Y. News Syndicate, a past-president of the National Cartoonists Society, and a director of the Association of American Editorial Cartoonists. He's currently lecturing on "The Cartoon Arts" at the New School for Social Research in New York.

Q: What were some of the details of that first show at the Graham Gallery which you produced with the help of curator Georgia Riley?

A: It included about 150 originals — Dore, Rowlandson, Nast, Peter Arno, Herriman, DuMaurier, Lyonel Feininger, Schulz, etc. The show was very comprehensive—we covered humorous drawings such as those of DuMaurier, magazine cartoons exemplified by Arno, and all kinds of cartoon art — comic strips, comic books, etc.

Q: I understand that orders for the catalogue for the show came from all over the country, indicating a great interest in comics.

A: Right — I guess I wrote about a 20,000 word text for the catalogue and it was nicely illustrated with a dozen or more key pieces from the show. It sold for $2 a copy and all 2500 of those printed were sold out. Mr. Graham really went out on a limb, with this attempt to interest his fine-art-buying clientele in appreciating and buying of comic art. He established the gallery as a center for the cartoon art by this pioneering move. In the first show, incidentally, only about 40% of the pieces were for sale but almost everything has been for sale in the succeeding Graham shows.

Q: What was the second show the gallery did?

A: The one-man George Herriman — Krazy Kat Show — which featured a huge collection of Herriman work which we received from his family. Most all of them were Sunday pages from the teens and the 20's.

The third show has been the current one — '5 Early Masters of Comic Art'. Since I had been the consulting director for the first show, the Gallery asked me to continue in that capacity, advising them on their cartoon purchases, authenticating cartoons, planning for future shows, etc. . In putting together this present show, I had to consider whether the originals of early masters could be obtained for sale. In the case of these 5, they are — but it doesn't follow that these were the *only* early masters, or necessarily the best. To go back to the catalogue for the first show for a moment, in it I tried to give a firm foundation for the development of comic art in the stream of development of *all* narrative art and of fine art. Research showed the number of fine artists in prior generations who worked in the cartoon idiom as well. At the turn of the century people like George Luks, Rudolph Dirks, James Swinnerton and Lyonel Feininger were painters who did cartoons from time to time. Feininger gave particular emphasis to the discipline he learned as a cartoonist, and John Sloan did a comic page for many years. At this time there was no snobbery among fine artists in connection with the cartoon — they worked simultaneously in both mediums. They would get an assignment to do an illustration for a magazine, a commission for a painting or they did political and social satire cartoons for leading magazines and newspapers. And they found the cartoon a very exciting means of expression. It wasn't until later, when comics became so popularized, and so commonly available, that snobbery grew up. I guess people thought that because cartoons were everywhere, they couldn't be good art. Fortunately that misbelief is changing rapidly!

David L. Shirley, a N.Y. Times art critic, writing about a graphic humor exhibition held in Paris, said that the show was "A successful rebuttal to the long-cherished notion that if it makes you laugh, it isn't art." ●

TV Editorial Cartoonist bill daniels

Photo by Jim Ruth

Over the past year or so, on several occasions when your editor has talked with WSB-TV (Atlanta, Ga.) editorial cartoonist, BILL DANIELS, at the annual conventions of the Association of American Editorial Cartoonists, we've discussed doing a story on his rather specialized branch of the profession. Fortunately, on a recent occasion, CP photographer JIM RUTH and his wife, GERRY, were in Atlanta, and spent a very pleasant day with Bill. Below is the result of their conversations with him.

Photo by Jim Ruth

Bill photographing one of his cartoons.

by GERRY & JIM RUTH

"I'm not a political cartoonist I'm an editorial cartoonist. I'd just as soon compliment as criticize!"

Bill Daniels is an editorial cartoonist — and a very good one. But his skills go beyond the normal scope of what we consider editorial art. Bill's drawings appear regularly on the six o'clock news on Atlanta, Georgia's WSB-TV. Besides developing the ideas and doing the illustrations, Bill adds another dimension to his work. By photographing his illustrations on 16mm film and using pans and zooms, he translates his cartoons into the film medium. Bill also selects the music to be used with his editorial cartoon. But the music is not merely for background. Instead it is carefully selected to make a point or add to the one made in the cartoon. So it's more than just a photographed editorial cartoon. It's a total statement using Bill's knowledge of editorial art, film and sound.

Bill's work day starts when he reads the local papers and selects several ideas that might deal with the national or international scene. If a good local story is available, an idea dealing with that subject is generally selected. Local means almost all of Georgia, and northern Florida. Cablevision has expanded transmission even as far as western Alabama. After selecting several ideas from the current news stories, Bill meets with his news director, David Riggs, to discuss which one they might use for the day's editorial. After the idea is selected and while Bill is getting ready to illustrate it, copy is written to set up the cartoon to fit into the live TV format used at the station. As Bill pointed out, "The transition is very important so that the cartoon is treated as part of the news program and not as an added-on feature. Used correctly the cartoon can strengthen your editorial viewpoint."

ROCKEFELLER *The music accompanying this cartoon on TV was "If I Were a Rich Man"*

Photo by Jim Ruth

Bill in his Roswell, Georgia backyard — complete with lake.

The music accompanying this cartoon on TV was "Leave Them A Flower"

Photo by Jim Ruth

Bill with a mechanically-created limited animation effect. The teardrop can be manipulated from behind the drawing and photographed in various positions.

Bill is quick to credit John Chase, of WDSU-TV, New Orleans, with developing a 'style' of doing editorial art. "John Chase was the first to do this type of TV editorial art full time." It was Chase who introduced Bill to the materials he still uses in this medium. (Gray boards to avoid highlights and Dr. Martin dyes for strong vivid colors.) Chase also emphasized the importance of timing, bold type, and the use of overlays and other devices to try to create limited animation effects.

While Bill readily acknowledges his debt to Chase, he felt a need to try his own approach early in his association with WSB. During his three-month trial period with the station, he experimented with techniques using both 16mm film and video tape. At the end of the three months the station was happy with the response. But Bill was still not satisfied. Bill asked for more freedom — namely permission to do his own filming — thus getting total control over the job. The station agreed.

Since no one else had ever filmed an editorial cartoon on a regular basis before, Bill's techniques became their own standard. He has since taught these techniques to Gene Payne, editorial cartoonist at sister station WSOC-TV, Charlotte, North Carolina.

Prior to joining WSB-TV, Bill, originally from eastern Tennessee, worked as an art

Photo by Jim Ruth

Bill Daniels and his wife, Lillian. They have 3 children — Linda 27, Mark 21, and Barney 14.

HANK'S HOMER

Music — "Move Over Babe"

Music with this cartoon: 'Night on Bald Mountain' by Moussorgsky.

director for a Tampa, Florida ad agency. From there Bill went on to become editorial cartoonist for the Tampa Tribune. Bill came to the attention of the Tribune management when he used to send sketches to the "Letters To The Editor" column. They often printed his drawings in this column and when George White, editorial cartoonist with the paper for over thirty years, died, Bill got the job. After one year on the Tribune Bill spent the next seven years assisting Fred Lasswell on "Snuffy Smith" before moving on to Atlanta, again as an art director. Bill's next move was to WSB.

Bill's meticulous attention to detail shows even in his hobbies. He learned the skill of making arrowheads the way they were made in bygone days. He does this using authentic techniques, to the point of actually cracking and shaping the stones by smashing them with an elk antler. Bill's interest in this may have developed from his ancestry, for his grandmother was a Cherokee Indian. When he's not making arrowheads or playing golf, this active man is spending his time painting and studying color techniques with well known Georgia painter, Forrest Jacobs.

Bill is also somewhat of an inventor. When he was working with Fred Lasswell, Bill developed a push-button telephone. He took the idea to the local telephone company and was told he was "wasting his time." Fred Lasswell during the same period also showed *his* other creative skills by inventing a fruit-picking machine.

Bill summed up his attitude toward the television medium as follows: "The mildest criticism of a political figure or institution has such impact that it often can seem to be far more destructive than intended. Therefore I've moderated my attack to take the impact of the medium into consideration." Daniels has a marvelous understanding with WSB. They do not require Bill to do a cartoon against his philosophy, nor will they run one against theirs.

In 1969 Bill won an award from the National Headliners Club. Gov. Carter of Georgia said the cartoon that Bill was honored for influenced his judgment affecting legislation for a mental health program.

Bill's comment — "I thought I was getting the award for cartooning. I was delighted when I found out it was for journalism!" ●

Photo at left: Kenneth Koessler, Chairman of The Greater Buffalo Press, Inc. Photo at right: J. F. D'Angelo, General Manager of King Features Syndicate, and Ted Shearer, creator of the comic strip, Quincy.

Photo at left: Peter A. Vogt, Vice-President in Charge of Sales for The Greater Buffalo Press, Inc. and Phil Love, the columnist for the McNaught Syndicate, The Greater Buffalo Press, Inc., and for CARTOONIST PROfiles. Photo at right: Jack Koessler, President of Greater Buffalo Press and Jean and Mort Walker (Beetle Bailey, Hi & Lois, Boner's Ark).

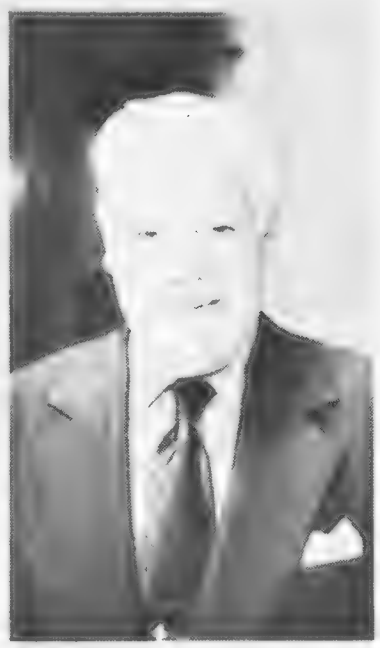


Photo at left: Charles V. McAdam, Jr., President of McNaught Syndicate, with Phil Love. Middle photo: Alfred Andriola (Kerry Drake) and current Chairman of The Newspaper Comics Council. Photo at right: Charles T. Kline, President of The Metro Sunday Comics Network.

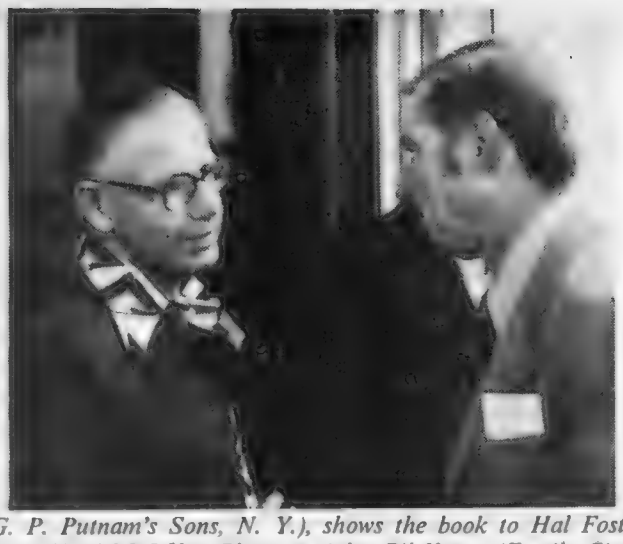


Photo at left: Jerry Robinson, author of the just-published book 'The Comics' (G. P. Putnam's Sons, N. Y.), shows the book to Hal Foster, Mrs. Foster, and John Cullen Murphy, whose story is included in this issue of CARTOONIST PROfiles. Photo at right: Bil Keane (Family Circus and Channel Chuckles), and John Saunders, who collaborates with dad, Allen Saunders, on Mary Worth and on Steve Roper. Photo below at right: Jake Schuffert, cartoonist for The U.S. Airforce Office of Information, and Gill Fox (Side Glances).

Your editor, after having been a member of The Newspaper Comics Council (260 Madison Avenue, New York, N. Y. 10016) for a number of years, can enthusiastically recommend membership to any syndicated cartoonist. The Council's purpose is to promote newspaper comics wherever possible, and to provide a place and an atmosphere where the various facets of the industry can get together and discuss their mutual problems. Among its many activities are the twice-a-year, one or two-day sessions at which cartoonists, executives from all of the major syndicates, and many newspaper feature editors, meet, get to know one another, and talk cartooning. In April of this past year, a 2-day session was hosted by The Greater Buffalo Press which is the world's largest printer of color comic sections for Sunday newspapers. In Issue #21 of CARTOONIST PROfiles, Peter Vogt, shown in one of the accompanying photos, talked about Greater Buffalo's role in Sunday color comics. The photos on these two pages were taken at the October Council sessions which were held at The Museum of Cartoon Art in Greenwich, Connecticut. One of the events was a lavish cocktail party hosted by J. F. D'Angelo, the General Manager of King Features Syndicate.

Avonne Keller of the Council is the person to whom an interested prospective member should write. Dues for syndicated cartoonists are $50 per year.

Photos by Lenord Bethel and Bill Crouch

Photo at left: Jack Tippit, Curator of The Museum of Cartoon Art, Greenwich, CT. Photo at right: Daniel Poole, Feature Editor of The Washington Star-News, Jack Kling, Marketing Director, Topps Chewing Gum Company, and Dik Browne (Hagar the Horrible, Hi & Lois).

JOHN CULLEN MURPHY

In CARTOONIST PROfiles' last two issues, Bill Crouch Jr. has interviewed Hal Foster, the creator of PRINCE VALIANT, (Issue No. 22) and Tony DiPreta of JOE PALOOKA (Issue No. 23). Rounding out this sequence of interviews, Crouch visited John Cullen Murphy at his studio in Cos Cob, Connecticut.

Jack Murphy has the unique situation of being associated with both a boxing strip, BIG BEN BOLT, and PRINCE VALIANT. He began working with Hal Foster on the strip in 1970.

This coming year will witness both the 25th anniversary of BIG BEN BOLT and PRINCE VALIANT page number 2000. Unlike many story strips, PRINCE VALIANT pages almost from the beginning have been not only dated but consecutively numbered. Both strips are distributed by KING FEATURES SYNDICATE.

Murphy, his wife Joan, their eight children and the family dog reside in a rambling white frame house built in the 1850s. His studio, built with earnings from the television quiz show "Tic, Tac, Dough," is in the backyard. The refreshing sight of the American flag flying in front of the Murphys' home everyday of the week makes it easy to spot from the street.

CROUCH: I'm sure our readers would enjoy a little background on how you were selected by Hal Foster to become his successor as the cartoonist drawing PRINCE VALIANT? Have you always been a fan of the strip?

MURPHY: I was 18 when PRINCE VALIANT first came out and I read it from the beginning. My friends and I used to argue which was better, PRINCE VALIANT or FLASH GORDON. One argument was that Alex Raymond would draw an old man but he would have a youngish body. Foster drew the body to fit the face.

It was an awesome thing taking over PRINCE VALIANT. I think I felt somewhat the way Gerald Ford felt when he was given a big job to do. I like to think of myself as a professional artist so the fact it isn't my creation didn't bother me. Of course you'd prefer to have something you've created yourself. However, I've received more recognition from doing PRINCE VALIANT than in the late 1940s when I was very well-known for sports illustrations and was published weekly in many national magazines. It was also gratifying to win the NCS award several years ago for Best Story Strip for my work on PRINCE VALIANT and BIG BEN BOLT.

John Cullen Murphy poses with part of his family on the front porch of their home. They are (l—r) Brendan, 14; Cullen, 22; Mairead who is called Meg, 7; Siobhan, 19; Finn, 16; and Byrne, 18. Missing from the photo are Mary Cullene, 21; Cait, 13; and his wife Joan. (Photo by Bill Crouch Jr.)

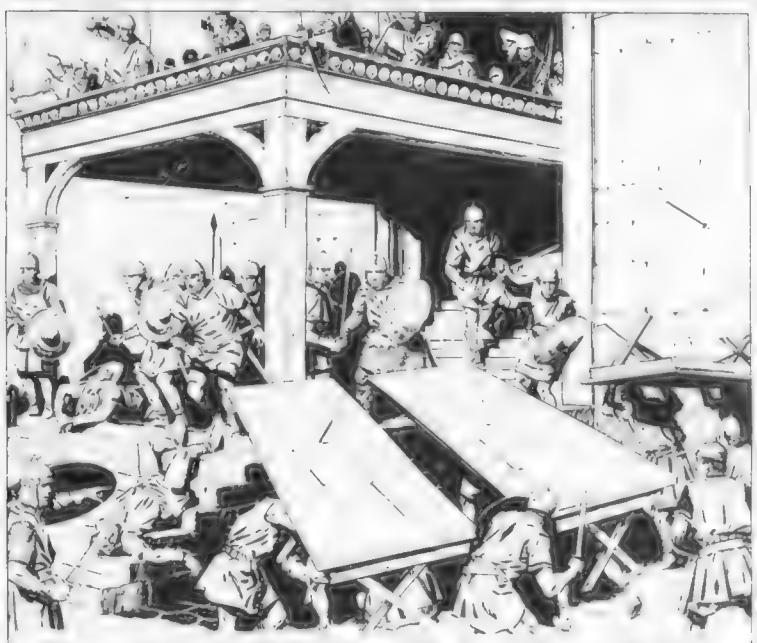
Prince Valiant

IN THE DAYS OF KING ARTHUR

BY HAL FOSTER

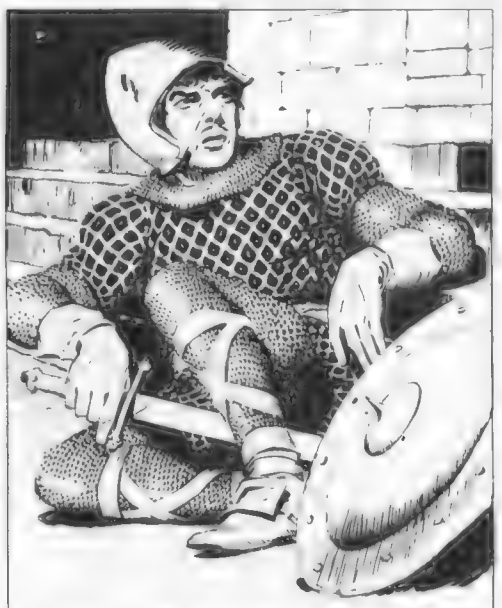
Our Story: PRINCE VALIANT'S NIMBLE SWORD CLEARED THE WAY FOR THOSE WHO FOLLOWED CLOSE BEHIND. SIR ASTARIC IS TAKEN BY SURPRISE. *"TO THE STAIRWAY,"* HE BELLOWS.

NOW ASTARIC AND HIS CARLS HAVE THE ADVANTAGE AS MORE OF HIS MEN LEAVE THE BATTLEMENTS AND JOIN THE FIGHT. *"THE ARCHERS! CALL DOWN THE ARCHERS FROM THE TOWERS,"* HE COMMANDS.



THE ARCHERS SWARM ONTO THE MUSICIANS' BALCONY AND BEGIN TO PICK OFF BURNFORD'S MEN. *"TAKE SHELTER UNDER THE TABLES,"* VAL ORDERS, FOR A PLAN IS TAKING FORM. WORD IS PASSED ALONG AND THE TABLES FORM A LINE.

"CHARGE!" AND THE HEAVY OAKEN TABLES BECOME ONE LONG BATTERING RAM. PROPELLED BY HALF A HUNDRED WARRIORS IT CRASHES AGAINST THE PILLAR SUPPORTING THE GALLERY. AMID THE WRECKAGE THE FIGHT ENDS.



GUIVERIC HAD BELIEVED THAT A HERO COULD ALWAYS HEW HIS WAY TO VICTORY, AS THE TROUBADOURS USED TO SING. BUT THE FIRST GRINNING VETERAN HE MEETS LAYS HIM LOW. PERHAPS HE IS NOT A HERO.

THE CAUSE OF ALL THIS UNREST IS RELEASED. *"WHAT KEPT YOU SO LONG, FATHER?"* SHE COMPLAINS. THEN FLINGING HERSELF INTO EARL BURNFORD'S ARMS SHE BURSTS INTO TEARS OF RELIEF. *"AND GUIVERIC, IS HE SAFE?"* SHE INQUIRES.

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VICTORY! THE CASTLE HAS BEEN WON, THE FAIR MAID RESCUED, AND GUIVERIC HAS SURVIVED HIS FIRST BATTLE. VAL SHEATHES THE 'SINGING SWORD'. SOMEHOW THERE IS NO FEELING OF DANGER FACED, ODDS OVERCOME... JUST WEARINESS

NEXT WEEK– **The Passing Ship**

A 'Prince Valiant' page drawn by Murphy

THE NAME OF THIS COUNTRY ISN'T IMPORTANT-LET'S JUST SAY IT ISN'T THE UNITED STATES OF AMERICA. IT IS A COUNTRY ANY MAN WOULD WANT TO ESCAPE FROM IF HE HAS A STRONG LOVE OF DEMOCRACY AND ITS FREE INSTITUTIONS! SUCH A MAN IS BEN BOLT...
BEN WAS BORN IN THIS FOREIGN LAND OF AMERICAN PARENTS... NOW, AT TWENTY... HE FACES THE WONDERFUL PROSPECT OF SEEING HIS AMERICA FOR THE FIRST TIME.
Copr. 1950, King Features Syndicate, Inc., World rights reserved.
THIS IS THE END... AND THE BEGINNING... NEXT STOP... AMERICA!!

I'd known Hal Foster for years at the NCS and Banshee luncheons and had always had a good relationship with him. In 1968 I was interested in taking on more work and contacted him about the possibility of working as his assistant. The exact day I visited him was during the World Series between the Tigers and Cardinals when Curt Flood misjudged a fly ball. Anyway, at the time he wasn't that interested in having any help with the strip and said he would think about it.

Then in 1970 he had myself, and two other artists do some work on the strip. We worked closely together and I'd do a page and then he'd do a page. The first page I drew on PRINCE VALIANT was number 1760. After I'd done four or five pages, I was delighted when he said I was the one to take the strip over.

CROUCH: Hal Foster always worked very large in a 23 x 34 format. Have you kept to that size or changed to one you feel more comfortable with?

MURPHY: I started out working in the large 23 x 34 format but have since changed to using 3-ply medium finish Strathmore in a 16-½ ˟ 24-½ inch size. My work on BIG BEN BOLT has always been about two-up in scale but my early 1950s work was also a little larger. I think all cartoonists go through a stage where you think if you draw smaller it will take less time.

CROUCH: Did you begin studying art at an early age and did you want to become a cartoonist or an illustrator?

MURPHY: I started going to Saturday art classes when I was nine. Then when I was 11 my family moved to New York City and I took some courses at the old Grand Central School of Art where Harvey Dunn taught. I didn't study with him but so many of the great illustrators had I was happy just to go to a school, where he was an associate.

In high school I started doing sports cartoons and when I was 13 tried for the first time to sell some of my stuff. I had little success. I used to visit Pedro "Pete" Llanuza, a Mexican cartoonist who knew nothing about sports but was a great sports cartoonist. The editors told him what they wanted and he drew it.

I went to high school in New Rochelle, New York and my first sale was when I was 17. I sold some sports artwork to Jim Johnston who was a major fight promoter for Madison Square Garden. They'd mail out mats to newspapers to publicize a fight. I got $15 each.

Definitely Norman Rockwell has been the strongest single influence on my work. Probably because I was 15 and very impressionable when I first met him I guess you could say I began as an illustrator and then became a cartoonist.

CROUCH: Didn't you model for Norman Rockwell when you were a kid?

MURPHY: Yes, at the time Rockwell also lived in New Rochelle. One day his model failed to show up and he saw me playing baseball. I was redheaded and the perfect Rockwell type. I remember he had an old Packard coupe and he first went and checked with my mother if it was ok for me to pose. The pay was $10 a day.

Rockwell didn't use photographs but would draw you in charcoal which his assistant would then transfer to canvas and Rockwell would paint.

Being interested in art I of course knew who he was when he asked me to pose. I have a copy of the Saturday Evening Post cover I'm in framed next to my drawing table. It's the Sept. 22, 1934 issue. He also used me to pose for David Copperfield in the mural Land of Enchantment that he painted for the New Rochelle Public Library.

CROUCH: Was he helpful in critiquing your work?

MURPHY: I'd take Rockwell my stuff and boy would he criticize it. He was tough but the best critic I could have had. I asked him about which art school he'd recommend. He suggested the Phoenix Art Institute that used to be in a penthouse of the Borden Building at Madison Ave. and 45th Street in New York.

I commuted into the city and at Phoenix studied with Franklin Booth, a great pen and ink man. Booth was the perfect image of the successful artist. He was immaculately tailored and always wore a black cape and wide-brimmed hat with the brim pulled down both front and back. His pen and ink style had developed from copying Gustav Dore's Bible illustrations.

After a year at Phoenix, Norman Rockwell advised me to spend a year studying with George Bridgman at the Art Students League on West 57th Street. So in the school year 1938-39 I would go to classes at Phoenix in the morning and the Art Students League in the afternoon. Bridgman was very highly thought of for his anatomy and figure drawing.

CROUCH: During this period your career as a freelance illustrator also got off the ground?

MURPHY: Yes in the late 1930s I sold my first cover to the Knights of Columbus magazine, "Columbia," and got $75 for it. I approached my work exactly the way Rockwell did from my presentation to a client to how I worked in my studio. Then in 1940 I sold my first cover to "Liberty."

CROUCH: And then of course came World War II. How long were you on active duty and were you able to continue your art during the war?

MURPHY: Also in 1940 I joined the 7th Regiment in New York. My brother was already in the 7th and a sergeant. It was like joining a gentleman's club. Three members had to propose you for membership in the regiment and you had to be interviewed by the colonel. About six months after I joined the unit was called to active service. It was very glamorous marching out of the armory up Park Avenue and over to the subway with our old-fashioned World War I type uniforms complete with leg wrappings and our 1903 Springfield rifles.

The unit was switched from infantry to anti-aircraft and sent to Camp Stewart near Savannah, Georgia.

I used to draw pencil portraits of the guys for $1 each. Also just before getting called to active duty I had tried unsuccessfully to sell King Features Syndicate a weekly army feature.

Our commander at Camp Stewart was a General Sandy Jarman. I was painting his portrait when he was reassigned commander of all anti-aircraft defenses on the east coast and sent north. I was also sent north. Eventually I went to OCS and was assigned to different posts in the Pacific. For two years I was aide-de-camp with rank of major to Maj. Gen. Bill Marquat who was head of all anti-aircraft in the Pacific. I painted all sorts of portraits during the war and in fact the day MacArthur left to invade the Philippines, I was painting a portrait of his wife and son at Lennon's Hotel in Brisbane.

I was assigned to general headquarters in Tokyo during the occupation and with the help of some journalists I'd met, some of my stuff was published in the Chicago Tribune Sunday supplement.

CROUCH: Did you seriously get into cartooning right after the war?

MURPHY: No, I was strictly an illustrator for about four years. In 1946 on terminal leave and still in uniform, I walked into MGM in

A John Cullen Murphy magazine cover.

COLUMBIA

July 1941

10¢ a Copy

WILLARD D. MORGAN :: NORBERT ENGELS :: AL LAUGHREY

BASEBALL HITS IN THE PINCH

By Bob Quinn

The trick of checking your perspective with a mirror is one Jack Murphy learned years ago and still uses. The tabloid-size color guide on the drawing desk gives a good idea of the scale of the original compared to the finished product as published. He's working on Page No. 1969 that appeared November 3, 1974. PRINCE VALIANT is one of the few comics still using large panorama panels in a story strip format. This page itself is also reproduced elswhere in this interview. Framed on the wall behind Murphy are the Norman Rockwell Saturday Evening Post cover he posed for and an original by Frederick Gruger, the famous Post illustrator. (Photo by Bill Crouch Jr.)

New York and picked up some movie poster work. I did posters for "The Yearling," "Until the Clouds Roll By," the life story of Jerome Kern, and other movies. Plus I was breaking into the magazine markets.

Things really didn't begin to break until I got the late Nat Feuerman for my agent. He even used to sell my samples.

I went to Ireland in 1947 for several months and did some watercolors that led to work doing double page sports illustrations for the back of the Esquire monthly foldout girl. I don't think many people looked at them as the pinup girls by Al Moore were on the other side. During this period I did cover paintings for Holiday and Colliers among others.

CROUCH: How did you start doing BIG BEN BOLT?

MURPHY: My reputation was closely associated with sports illustration and in early '49 Elliott Caplin called me with the idea of a cartoon strip about a boxer. Deep down from a kid I think I always wanted to be a sports cartoonist.

I also had sensed that the heyday of magazine illustration was over and television was really going to take over. So I decided to do two weeks continuity of BIG BEN BOLT for Elliott. I then took off for Europe and didn't think much about it. By the time I returned several weeks latter. Elliott had sold it to King Features. He had presented the strip to Sylvan Byck who had in turn sent it to William Randolph Hearst at San Simeon in California. Hearst personally ok'd it. It was the next to last strip he gave final approval on himself. The last was BEETLE BAILEY.

BIG BEN BOLT began in February 1950. Currently a large percentage of its subscribers are foreign newspapers and it is especially popular in South America and Europe. However, this July the strip was picked up by a major New Orleans newspaper. We were in the New York Journal-American and it hurt when that paper closed down.

CROUCH: Have you continued to freelance while doing syndicated comic strips?

MURPHY: Yes, until I took over PRINCE VALIANT I kept my freelancing going. Some of my best freelance projects were illustrating a number of the Readers Digest condensed books. Also I did some stuff for MAD magazine including "Vice President of the Year: Spiro Agnew."

CROUCH: Over the years BIG BEN BOLT has seen many changes in script from just a fight story. How do you look at the character of Ben?

MURPHY: Ben started out being the son of an American diplomat who was raised in an embassy behind the "Iron Curtain." Initially it was super patriotic and all the locales were in Boston. I took a trip up there and took photos and researched my backgrounds. Ben's house is one of those on Beacon Hill with the Bullfinch front.

After fighting his way to the world championship, Elliott involved Ben in many things beyond the original concept of a straight sports strip. For example he's been a news reporter. Really BIG BEN BOLT is an adventure strip rather than a sports strip. Also the daily and Sunday strips have always had different stories.

CROUCH: I understand except for Ben Oda doing the lettering, you have no assistants on PRINCE VALIANT. Did you have assistants on BIG BEN BOLT as you were also freelancing at the same time?

MURPHY: From 1951 to 1966, George Raymond, Alex's brother, was with me on BIG BEN BOLT.

George did the BIG BEN BOLT lettering

The page with the large panorama panel on which John is shown working in photo with this story.

Prince Valiant
IN THE DAYS OF KING ARTHUR
BY HAL FOSTER
Our Story: KARAK ADVANCES, LAUGHING HORRIBLY, FORCING VAL TO RETREAT UNTIL HE HANGS OVER THE EDGE OF THE PRECIPICE.
WITH TAUNTS AND JEERS HE TRIES TO COAX THE MONSTER ONTO THE SLIPPERY PLACE HE HAS PREPARED, BUT KARAK RAISES HIS AXE AND THE WHITE CHIPS FLY.....IT IS NOW OR NEVER.
WITH A MIGHTY LUNGE, VAL SWINGS THE CAREFULLY PREPARED LOG. KARAK SCREAMS! SINCE CHILDHOOD HE HAS FEARED THE FABLED WATER DEMON. THE COOL WHITE ARMS OF THE RIVER ENFOLD HIM, AND THE SCREAMING ENDS.
NEXT WEEK–The Returning Hero
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11-3

BIG BEN BOLT © KING FEATURES SYNDICATE

POWER . . . CO-ORDINATION . . . AND PLENTY OF DETERMINATION.
© King Features Syndicate, Inc., 1971. World rights reserved.
THE KID'S GOT A FURY ABOUT HIM, CHAMP! DOESN'T EVER LET UP. . . REAL MEAN PUNCHER TOO.
I FEEL GREAT. MY MIND IS FREE. IT'S A WONDERFUL FEELING, CHAMP, TO BELIEVE IN YOURSELF!
JOHN CULLEN MURPHY 4-9

and a good deal of the research and layout. I did the pencils and inked the strip myself. I used to experiment a lot with different techniques but normally worked two up with either a Gillott 170 or 290 pen. My work favors the pen over the brush. When I use a brush it's often a Windsor Newton No.5 or No.6 which I proceed to ruin.

From 1964 to 1966 the whole family lived in Ireland and we had to adjust our schedule to meet the demands of long distance mailing.

Doing a continuous story strip has its problems when a crisis arises. In 1960 I had pneumonia and couldn't work. Out of nowhere, Stan Drake and Tex Blaisdell just stepped in and did about two weeks for me. Tex did backgrounds and Stan the foregrounds.

BIG BEN BOLT's been published almost 25 years now and a number of really good cartoonists have worked with me on it including Alex Kotzky, Al Williamson, Frank Giacoia, Gray Morrow, Carlos Garzon who draws it now, and Angelo Torres.

I was very involved drawing BIG BEN BOLT until 1970 when PRINCE VALIANT became almost a full time job.

CROUCH: How did Carlos Garzon get selected to help out with the BIG BEN BOLT art?

MURPHY: Carlos is from Colombia and he came to this country to work as an assistant with Al Williamson who speaks Spanish as well as English. Al got more work than he could handle and soon Carlos was doing a good bit of it in terms of this strip. For a solid year Carlos has been working on the dailies and Al still works on the Sunday page. Al's been with the strip on and off since 1963.

CROUCH: What's your schedule on doing PRINCE VALIANT?

MURPHY: I work about a 10 hour day five days a week to do PRINCE VALIANT. I'm usually in the studio by a little after seven in the morning and work until noon. Then it's an hour off for lunch and work again until about 6 p.m. However, I'm never happier than when I'm drawing.

I jog to keep in shape and play some tennis, golf and softball.

CROUCH: Originally Hal Foster sent you a rough layout on the pages but isn't he now leaving the artwork completely in your hands?

MURPHY: No, Hal continues to send sketches for the page but I have carte blanche to change them which I rarely do. We usually communicate by mail, sometimes on the phone. From time to time I do the coloring of the stats, but Hal usually does this work. Actually, we work very closely together and his criticisms have been invaluable. His writing is superb.

He has a great sense of balance in scripting the violence in the story in contrast to humor and domestic elements. I think people will come to realize his writing is as important a contribution to comics as his art.

In taking over the art on PRINCE VALIANT his sense of composition has been a great help. He knows how to make the action flow through the different panels but also how to make each panel visually distinctive from any other on the page.

CROUCH: PRINCE VALIANT has long been regarded as one of the top syndicated story strips. From your work on it and BIG BEN BOLT, what is your opinion on the theory that story strips are generally in trouble through loss of subscribers?

MURPHY: It's true that today is the age of the big foot comedy strip. Television has hurt but I think the cost of newsprint and the economic pinch is to blame. However, I believe that there will always be a place for the continuity strip as long as it combines a good idea with good writing and good drawing. ●

BIG BEN BOLT © KING FEATURES SYNDICATE

AS THE YOUNG FRENCH SINGER ENDS HER PERFORMANCE . . .
MERCI, M'SIEUS ET MESDAMES! I CONTRIBUTE MY PAYMENT TO YOUR BEAUTIFUL CAUSE WITH MUCH PLEASURE!
© King Features Syndicate, Inc., 1970.
PARDON, M'SIEU BOLT—FOR A LONG TIME I ADMIRE YOU! WE TOAST OUR PERSONAL MEETING WITH CHAMPAGNE, OUI?
I DON'T DRINK, MISS SOLE, BUT I'LL ESCORT YOU TO THE CHAMPAGNE BAR!
JOHN CULLEN MURPHY 5-23
GET SET FOR YOUR PICTURES, DANNY! IT'S GOING TO BE ONE WILD SPLASH!

THE WORLD OF POGO

WALT KELLY'S MENAGERIE OF CHARACTERS FROM THE OKEFENOKEE SWAMP

In October, we went up to Springfield, Massachusetts, for the opening of 'The World of Pogo' show which The Museum of Fine Arts presented from October 6 through November 17. Susan Progen, of the Museum's staff, tells us that this was perhaps the largest Walt Kelly retrospective ever put together. She has given us some interesting notes about the Kelly cartooning career which we think you'll find very informative. We're glad to publish this sequel to our story in Issue No. 23 about Selby Kelly, who is now doing the Pogo Sunday Page for Publishers-Hall Syndicate. We're very pleased that this fine arts museum is one of a growing number of such institutions which are honoring the cartoon and the cartoonist. In the case of the Springfield Museum, this is their 3rd annual exhibit devoted to cartoon art.

AH, POGO, THE BEAUTY OF THE FOREST PRIMEVAL GETS ME IN THE HEART.
IT GETS ME IN THE FEET, PORKYPINE.
EARTH DAY 1971
PUBLISHERS-HALL SYNDICATE, INC.

WALT KELLY

Walt Kelly was born in Philadelphia, Pa. August 25, 1913. Two years later his family moved to Bridgeport, Conn. where Kelly attended public schools. His father, a theatrical scene painter, taught him how to draw.

Kelly landed in the newspaper game early. The first of many experiences, he became the editor and cartoonist for his high school newspaper. After high school he worked as a reporter and part-time artist for the Bridgeport Post. Between 1935 and '41 Kelly worked as an animator for Walt Disney studios in Hollywood. On his return to the East, Kelly illustrated children's books for the Western Printing and Lithographing Co. During World War II he illustrated handbooks as a civilian employee for the Army's foreign language division.

While art editor for the short-lived New York Star in 1948, Kelly introduced the first POGO strip. Upon the demise of the Star in '49 Kelly was employed by Post (later Publishers-Hall) Syndicate from which POGO began its rise to fame as a nationally syndicated cartoon. At last one of Kelly's childhood dreams had come true. As he wrote in "Ten Ever-Lovin' Blue-Eyed Years with Pogo," published by Simon and Schuster in 1959,: "On rainy days we might lie around each other's houses looking at Mutt and Jeff cartoon books, all of us determined to become cartoonists and rich." Fortunately this ambition won out over others, including baseball pitcher, "wealthy tycoon," ringmaster of a grasshopper circus . . .

Kelly received many awards and honors during his career. In 1952 he was named Cartoonist of the Year by the National Cartoonist Society, and became president of the society in '54. In this position he campaigned against the excessive violence and crime in comic strips, which had become a staple of the medium. In 1954 Kelly was the first comic strip artist to be invited to contribute work to the Library of Congress Collection. He received the Heywood Broun Award for his political cartoons from the New York Newspaper Guild. In 1972 the New York Times published for the first time, and only time so far, three cartoons. One of these was "Pogo's Smoke-Filled Tavern," which is included in this exhibit.

Kelly's talent and energy, plus his keeping 6-12 weeks ahead of his deadlines, allowed him to produce more than the daily and Sunday POGO strips. Thirty-six books of Pogoana have delighted Pogo fanatics. With his training at the Disney studios as background, Kelly made animated films starring the POGO menagerie. This side of Kelly's talent is amply represented during the exhibit with the showing of the "Pogo Special Birthday Special," done for television in 1969, the premiere showing of "Pogo the Candidate for the Office of your Choice," and "We have met the enemy and he is us," an anti-pollution film done by Selby and Walt Kelly.

The many-sided Kelly also wrote the lyrics, some of the music, and drew the illustrations for the songbook, "Songs of the Pogo." When the record album was cut in 1956 featuring some of these Pogo songs, Kelly lent his baritone to two of the melodies.

In addition to drawing strips, originating and animating films, writing songs and doing numerous other projects that defy categorization, Kelly found time to lecture to college audiences. In 1952 during a "Pogo for President" rally, Harvard's mock campaign turned from enthusiasm into a four hour riot.

Kelly maintained his level of productivity until the end of his life. He died on October 18, 1973.

POGO

Pogo Possum first appeared in a comic book in 1943. As a rather homely, bedraggled animal in an overlarge nightshirt, Pogo played a minor part in a feature entitled "Bumbazine and Albert the Alligator." Bumbazine was a boy who lived in the Okefenokee swamp and learned to talk to the animals. Kelly dropped him soon "because, being human, he was not as believable as the animals." In the early comic books Pogo filled the gap and became a sort of straight man for Albert. Over the next few years Pogo's form changed into the cute, cuddly creature he is now.

POGO CIRCA 1943

THE STRIP

Pogo and Albert were soon joined by other regular strip players, including Churchy La Femme, a turtle and free-lance poet; the scientific Howland Owl; Porkypine the philosopher; and Bun Rabbit, a collector of holidays. Over 150 assorted characters have been spotted at one time or another in the swamp.

Some of the more unusual characters demanded special lettering styles in their balloons. This was helpful, in Kelly's view, for giving the reader an idea of the tone of voice. P. T. Bridgeport, a carnival barker type bear, speaks in an amalgam of circus-style lettering, while the Deacon converses in gothic type, indicating the gravity of his profession.

The POGO strip varies in tone from political satire to sentiment, from nonsensical humor to serious philosophy.

With the strip's political satire, Kelly attacked any and every threat to his own sense of dignity and right. In the early '50's Senator Joseph McCarthy entered the swamp as a wildcat named Simple J. Malarkey. Khrushchev appeared as a pig dressed like a pirate. More recently a hyena resembling Spiro Agnew arrived in the swamp attacking the media and proposing a limitation on civil rights.

Kelly's veiled assaults on political figures were not always accepted by the newspapers. A publisher denounced the Malarkey series as editorial, claiming it had no place on the comic pages. According to Henry Shikuma, an illustrator who worked with Kelly on the strip, many newspapers in this country and Japan refused to print the Khrushchev-Castro series, feeling that a comic strip was not the place to satirize a world figure. Realizing that situations like these were not acceptable to everyone, Kelly always drew alternate, unoffensive strips that could be run by timid editors. Kelly enjoyed the flak caused by his controversial strips, especially since they created more publicity for him and the strip.

Perhaps the most important aspect of Kelly's political satire has been put best by John Horn in his 1951 review of Kelly's first book of POGO strips, written for the New York Compass.

> Evil does not triumph in Walt's fictional world. However, it is not defeated either. It is thwarted or frustrated or delayed only to rise again on another occasion, when it gets the same treatment. If a philosopher would like to moralize about 'Pogo,' he would say that the book indirectly argues that virtue is its own reward. Or he might say that, in Walt's view, the human race is in no danger of extermination; that bumbling good is a force far superior to determined evil.

It is Kelly's essential faith that goodness and reason will prevail, creating an encouraging optimistic outlook which is an important element in the strip.

Perhaps the most poignant example of POGO philosophy comes from the June 20, 1970 strip in this exhibit. Porkypine and Pogo have just climbed a steep cliff. The dialogue runs as follows:

> Porkypine: Suppose I was to suggest we have climbed the wrong mountain?
>
> Pogo: Org! Y'mean all that trouble was a mistake?
>
> Porkypine: Well relax . . . enjoy the scene . . . looking back on things, the view *always* improves.

The slapstick situations and pure nonsense dialogue that appear in the strip are enjoyed on face value alone. There are a few explanations offered for the origination of this inspired nonsense. At an early age Kelly's understanding of the English language, like that of most children, wasn't that discriminating. Such childlike interpretations as "Hallowbee Thy Name" and "Give us to stay our daily bread" for the Lord's Prayer were common.

This early training undoubtedly helped Kelly in the writing of the Christmas carol s "Deck us all with Boston Charlie" and "Good King Sourkraut looked out on his feets uneven." Later Kelly gave credit for some of his restructuring of the language to others: "some of the more notable successes in the field of gobbledegook in the strip were due to lettering men not being able to keep a tight rein on my handwriting."

Kelly, a kind, sensitive man, often added personal touches to his strip. The little swamp boat Pogo and others used often carried the names of friends Kelly wanted to say "hello" to, or to remember on special days. When two of his daughters died in infancy, boats with their names left the shore. After Kelly died in October of last year, his widow, Selby, took over the strip. In the Christmas cartoon that year Selby carried on this tradition, as a boat with "W. K." on the side and the dates "1913-1973" on the stern transported the characters.

At the time of Kelly's death the strip was

Story board from the "We have met the enemy and he is us" film about ecology, made by Selby and Walt Kelly.

being carried in more than 300 newspapers in the United States and Canada. In addition, POGO had an avid following in Australia, France, Greece, Italy, Japan, Lebanon, New Zealand, Portugal, Spain, South Africa, South America, Sweden, and Thailand. Nearly 300 million copies of Kelly's POGO books have been sold.

TWO WHO KNEW KELLY

Joseph P. Mastrangelo, of the Washington Post

In 1948, I was working as an apprentice artist on a new afternoon paper, the New York Star, when Walt Kelly took over as art director and comic strip editor, and brought little Pogo, his cartoon opossum, with him. Getting to know Kelly was one of the good things that have happened in my life . . .

Kelly's Generosity:

Kelly charities were mostly of his own making. If a fellow cartoonist or writer was down and out, he might suddenly find his rent paid for the next two months—by Kelly. The morning after the papers reported a policeman shot in the line of duty, Kelly would make out a generous check for the widow. A priest running a mission on the Lower East Side in Manhattan was another beneficiary. A Jewish friend received a monthly Kelly check for a group that was hunting ex Nazis . . .

Kelly as Boss:

(By 1960) Kelly was working out of a big studio on Madison Avenue and employed six people. When you worked with Kelly, there was play time and deadline time. On any day of the week, he would invite the whole staff out to lunch. We would go to one of the best restaurants. He would order cocktails, for everyone, thick slabs of roast beef, wine, dessert, brandy, cigars. About five o'clock a weary waiter would smile when he got a big tip. Then next day, when some one would look up from his drawing board and ask, "Anyone for lunch?" Kelly would say, "Those lunch hours you guys take last too long."

Kelly at Work:

When Kelly worked, he liked to sit in a big chair, a beat-up soft hat on his head, a thick unlighted cigar in his mouth. He worked with his drawing board propped up on a big old-fashioned desk, which had letters stuffed into every pigeonhole. Pinned along the edges of his drawing board were dozens of notes. (from "Unforgettable Walt Kelly," Reader's Digest, July, 1974)

John Horn, CBS

More impressive than his enormous capacity for work was Walt's agility of mind.

One day, after finishing the political cartoon of the day, he was about to relax for a moment when he remembered he had another deadline. He turned from his drawing board to his typewriter and began pounding away. He asked me to ring for a messenger. I looked over his shoulder as he was finishing some 2½ pages of copy (in about 20 minutes). It was a fantasy of the natural world, a children's story of bees and butterflies and fairy queens, but a complete story of action with beginning, middle and end. He had a contract, he told me, to write such stories to be printed on cereal boxes and he hated to give it up . . .

The only disagreement I remember Walt and I ever had began with a criticism of mine of New Yorker cartoons of the 1960's. "Why, for God's sake, they run talking animal cartoons!" Walt looked at me peculiarly. "I draw talking animal cartoons." "No, you don't. Your strip is about human beings and the human condition." From there we argued about a number of things, mainly art. Walt said that art was not art unless it came about consciously, that the artist and his audience had to know what a work intended and what it meant. I disagreed, saying that art could be created without conscious intention or specific rational meaning . . . But the argument went unresolved.

Kelly Quote:

If you're a professional, writer or artist, you can get anywhere from 75 to 85 percent of what you're aiming at in your first try. A lot of artists spend most of their time trying to get the other 15 to 25 percent. I don't. I'd rather go for another 75 to 85 percent."

from the 1951 review of the first POGO book in the New York Compass:

As only one of Walt's creative products, POGO does not tell us all about the author, which is a story that will be told some other day. In addition to being a story teller, cartoonist, satirist, and philosopher, Walt is also, among other things, illustrator, piano player, scholar, cigar smoker, editor, political cartoonist, philosopher, and above all, man of good humor and good will. His practicing philosophy is: Be yourself to the utmost. Just by being Walt Kelly, he has helped others find themselves.

Postscript:

Since Kelly's death, his widow, Selby, an artist and animator, and his son Steven have continued the strip. Some of the artists and illustrators who worked with Kelly have remained on the strip with Selby and Steven, including Don Morgan, Dan Noonan, Henry Shikuma, Bill Vaughan, and George Ward. ●

The New York Times Op-Ed Page

Photo by Arnold Weissberger

JEAN-CLAUDE SUARES

A number of the people who have talked about their work in these pages have emphasized the fact that the cartoonist must be flexible these days. With markets constantly changing, he must be ever on the lookout for new avenues of approach. One of the newer areas where there is a place for our work is on the page opposite the editorial page — or the Op-Ed page as it is familiarly known. With this in mind, we invited JEAN-CLAUDE SUARES, the former Art Director of The New York Times Op-Ed page and of its Book Review and presently a frequent contributor to its Op-Ed page, to talk about this new phase of our profession. Suares' drawings also appear frequently in books and magazines — in fact a 'New Yorker' cover of his appeared the day we were talking with him.

In addition, his Op-Ed drawings, as well as those of other American and foreign Op-Ed artists, are distributed to various newspapers by The N.Y. Times SPECIAL FEATURES Service.

Q: If one of our readers wants to draw for the Op-Ed page of the New York Times, how does he go about finding out if that's possible?
A: He, or she, can call Charlotte Curtis, who is in charge of the Op-Ed page, at (212) 556-1234 in New York. Tell her who you are, what you do, and say you'd like an appointment. I was the Art Director of the page and of the book review when I was at The Times, but since then there have been a number of people involved. However, one of these times there will be a single art director again. Hopefully, he'll do what I did — look at everybody's portfolio, take time with him, work hard to figure who is right for the Op-Ed page, decide who needs a push, who needs to be given an opportunity, and who just isn't ready. He will try to level with everyone.

I don't recommend sending stuff in because one of the things that have made the Op-Ed page work is personal contact with artists. The editors really don't like to deal with reps and agents — they'd much rather deal with artists. Personal rapport has always paid off. So don't go to the paper without an appointment never mind sending or leaving your work — if you *see* somebody, then you've made some kind of an impact.

Q: What elements should go into a good Op-Ed page drawing?
A: I can only give you my own thoughts on that question. When I came to The Times, I wanted to change political art so I added the things I thought it was missing, and took out the things I found unnecessary. I looked at the whole history of the art and saw that Thomas Nast invented several symbols — the Tammany Tiger, the G.O.P. Elephant, the Democratic Donkey. Why should those be the last symbols invented, and why couldn't artists invent new ones? These were some of the questions in my mind. Why is it absolutely necessary for a symbol to become universal? Why can't it be used once or twice and then forgotten? A lot has happened since Nast — there's been surrealism, dadaism, cubism, fauvism, and lots of books and essays have been written about symbolism. Nast was a superb draftsman and a great artist — why have so many political drawings gotten so much poorer since that time? I think it's because of mass circulation, of having to do them faster now, etc. Of course there have been some marvelous artists in this century — David Low, for instance, and others. It had become so the only important thing was the message — that it be strong, direct, and easy to understand. That wasn't good enough. Beside the symbolism, I thought that political drawings should be better drawn. I wanted to get away from cliches, and the way to do this was to make these cliches off-limits to contributors to the Op-Ed page. As much as possible the artist wasn't allowed to use cliches such as skulls, blood, labels, etc. Incidentally, Harrison Salisbury decided he didn't want any dollar-signs on the Op-Ed page. Another tradition in political cartooning that I didn't think was necessary was the idea of having just one cartoonist for each paper. On the Op-Ed page there isn't always the same kind of message so I was hoping I'd have 20 or 25 artists to work with. As it turned out, there were only about 15 regulars whose work was as good as I wanted the work on the page to be. There were a number of others who appeared from time to time of course.

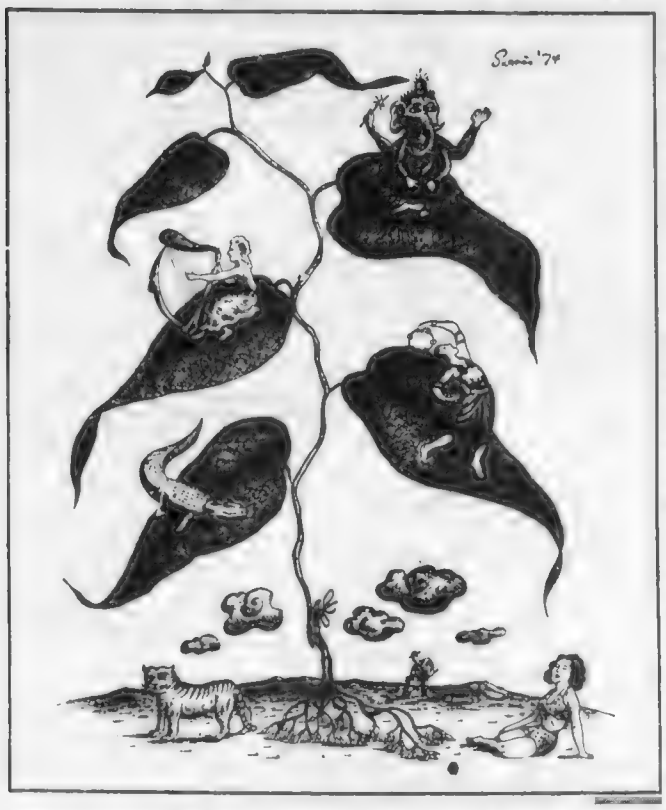
First, you should have a terrific idea. As for the drawing, it shouldn't be an illustration. Each writer of a piece on the page can write what he thinks, so why shouldn't the artist express himself in his own space, without necessarily illustrating the article. Let's say you have a piece about Uganda. You probably don't want to show a map of Uganda, so maybe you decide to do a drawing about tyranny. It's generally advisable to stay in the same general territory that the writer is in, although there have been times when an Op-Ed artist expressed an opposite thought.

Q: Can we digress for a few minutes and hear about your very interesting career and about how you got interested in humor?
A: I was born in Egypt, as were my dad and my grandfather — the family were descendants of Spanish immigrants. My mother was German, having come to Egypt just before World War II. My father was a gambler, who spent most of the day playing poker, and humor to him was very important. He had great stories to tell. You see Egypt was a funny place, very few people worked or were educated, King Farouk was a joke, the Egyptian Army was a joke.

There was a Greek community, a Jewish community, an Armenian community, some British, some Germans and Austrians, White Russians, Coptics and others, and humor was

Here is what the October 19, 1974 Op-Ed page of The N.Y. Times looked like. The Suares drawing appears elsewhere in this story, in larger size, accompanied by his comments.

Combating the Fertilizer and Food Problems



By Emil S. Finley

There is a specter haunting the world—the specter of food shortages, widespread hunger and, in some areas, mass starvation. It is a terrible and complex problem because it involves millions of human lives.

Part of the problem involves fertilizer. But the problem is not as simple as some people seem to think. It isn't just a matter of not enough fertilizer and not enough food. There are other factors at work.

India, one of the largest developing nations, had several opportunities in the last two years to buy more than a million tons of fertilizer, enough to have covered most of its needs for the current harvest season. The country rejected numerous offers as being too high; it gambled on prices going lower, and lost.

The United States Agency for International Development recently completed a sale of nearly 125,000 tons of fertilizer at prices even higher than most developing nations had previously refused to pay. The buyers were Pakistan, South Vietnam, Honduras, Guatemala, Cambodia and Kenya.

Far from there being a disastrous shortage of fertilizer in Asia, its availability is very nearly what it was a year ago.

There is ample evidence that fertilizer at relatively low cost and in substantial quantities would not reduce the food shortages in developing countries to any appreciable degree.

This reflects some basic problems.

One of the major obstacles to fertilizer use in developing nations is inadequate distribution systems. A substantial amount of fertilizer shipped to these countries disintegrates on the docks, in railroad cars, in warehouses and in open fields for lack of proper, timely distribution patterns.

Many developing nations insist on building their own fertilizer-processing plants. But even if they could buy all the necessary raw materials at attractive prices, evidence indicates that it is most unlikely that they could increase their fertilizer productivity much above 60 per cent.

The problems are gigantic, but they can be solved. One long-term solution would be the development of economic climates to permit incentives in underdeveloped lands for creating viable agricultural industries. A corollary solution would be the building of adequate distribution networks: warehouses; modern rolling and floating stock; communications systems; and the expertise to supervise timely, seasonal distribution of fertilizer products. In other words, the long-range goal for developing nations should be ultimate self-sufficiency in fertilizer.

Meanwhile, the current food shortage must be solved by emergency measures. A short-term solution would be to set up a system that would enable developing countries to import mixed fertilizers—that is, fertilizers that are ready to use as they are.

Mixtures are manufactured mainly in North America and Western Europe, where production capacity is currently only about 70 per cent used. Given the appropriate incentives, these factories could immediately supply 50 per cent or more of the developing nations' mixed-fertilizer needs. These emergency imports could then be phased out as the countries began producing their own raw and intermediate materials.

Where would the money come from? The financing of these imports should be assisted by the fertilizer pool of the United Nations Food and Agriculture Organization, with World Bank support. Perhaps the oil-exporting nations could be induced either to lower the price of oil, which goes into the manufacture of fertilizer, or contribute substantially to the F.A.O. fertilizer pool, or both. Disbursement of money, based on each country's need for mixed fertilizers, should be vested in the World Bank.

For the short-term emergency, these additional steps should be taken:

Establishment of a monitoring service that would report monthly to the World Bank and F.A.O. on the prices at which fertilizer was sold on the international market.

Issuance of World Bank and F.A.O. price guidelines within which emergency purchases might be financed with funds provided by countries able to make such contributions, and adherence to these guidelines by private fertilizer producers and traders.

Unless some such incentive plan is developed, the food shortage will only worsen. The time for a positive program is now.

Emil S. Finley is president of a fertilizer-exporting concern in New York City.

Cheer Up, Wastrel; All Is Not Hardship

By Russell Baker

WASHINGTON, Oct. 18—I affixed my powerful WIN button to lapel and went to the White House chanting, "Whip inflation now!"

"You have an idea for reducing America's self-indulgent waste, as urged by President Ford, to help whip inflation now?" asked a helmeted aide in the war against inflation.

"Exactly. I propose to spend less for kingdom-come insurance."

"That is Professor Kissinger's department," said the aide, showing me to the Middle East.

The professor pressed a hookah on me and as we squatted around a smoky camel-chip fire, I told him I yearned to sacrifice in the war against inflation.

He was urbane, witty and charming. "I have been wasteful," I wailed. "I have been self-indulgent."

"Of course," he agreed. "That is why we have this terrible inflation."

"But now, I'm cutting back. Macaroniburgers instead of lamb chops. One car instead of two. One bath a week instead of seven. Vacations in a mud hut instead of Venice."

"That's not my department," the professor said.

"True, but as part of my war on excessive self-indulgence I intend to cut back my doomsday insurance."

The professor tilted slightly toward the Pentagon. I told him the papers said we were now living in a world furnished with enough nuclear blasting power to kill everybody thirty times. Assuming that half this furniture was being bought by the United States, I observed, I was squandering money for the sybaritic luxury of being killed fifteen times.

"Owning two cars is wasteful enough," I said, "but paying to be killed fifteen times is even more self-indulgent than driving both of them in excess of the 55-mile-an-hour speed limit."

The professor's famous smile was warm, friendly.

"Just give up the lamb chops, Venice and the second car, wastrel," he said. "Your President is not asking you to accept penury."

"Giving up the guarantee of being killed fifteen times isn't that much of a hardship, professor. Actually, the lamb chops will be harder to part with."

"How much doomsday insurance do you propose to keep?"

We had talked it over at home and decided if we could get along with one car we could certainly scrape by with enough bomb power to kill each of us just once.

There was an intimidating edge on the professor's friendly smile, however, so I said, "Well, we thought, in view of the President's call for sacrifice and all, we could get along with being killed only six or seven times."

"What! And you a family man?" the professor exclaimed. "Do you want to see your wife snubbed by other women because her husband is too cheap to buy her more than seven or eight?"

"More than that would be a shamefully inflationary waste."

"And your children. Imagine them at school, laughed at and ostracized because their daddy didn't give them as many doomadays as the other children have."

"Fifteen are a lot for a kid."

The professor became cagey: "Confidentially," he said, "I will tell you what is in the President's heart, for he told me just the other night. 'Professor,' he said, 'if this inflation ever gets so bad that every American cannot afford to pay for being killed at least fifteen times, the America we have known is washed up.'"

"Wouldn't twelve times be enough?"

"No!"

"Fourteen?"

"One more word on this subject and I shall resign."

At home everybody was pleased to hear that there was at least one excess the Government still wanted us to enjoy, and at dinner somebody said it wasn't it wonderful to live in a land where you dined on macaroniburger to preserve the right to be killed fifteen times.

OBSERVER

'To make a people great, it is necessary to send them to battle even if you have to kick them in the pants.'

—Benito Mussolini

One More River to Cross

By C. L. Sulzberger

FOREIGN AFFAIRS

TEL AVIV, Israel—The philosopher Heraclitus, who lived north of here on the Asia Minor coast, realized 2,500 years ago that one can never step into the same river twice because the water changes. This is the case with the latest round of American efforts to produce an Arab-Israeli peace settlement.

President Ford intends to follow the same Middle East policy as President Nixon, and Premier Yitzhak Rabin pursues the line laid down by the redoubtable Golda Meir; but the river of time has changed.

Because of economic difficulties, the excruciating energy crisis and inflation, and because of a decidedly more dove-like public opinion, the United States no longer represents quite the force in these parts that it did a year ago when, in the aftermath of the Yom Kippur war, it seized the diplomatic initiative from a bewildered Russia.

By way of contrast, Moscow has refurbished its regional position in the wake of the Greek-Turkish split on Cyprus and Arab oil pressures on the vulnerable West. Once again it has armed Syria to the teeth and is quietly trying to work its way back into Egyptian good graces.

Moreover, Israel, the dynamic little state whose future is the key to such immense world questions, has changed its assessments and policies more than it perhaps knows. One year after a bloody war that was inconclusive except in reviving Arab and diminishing Israeli military confidence, this country's mood is different.

There is increased recognition that earlier concepts of security frontiers must be altered. Inflation has warped the economy and raised defense costs just as a new generation of weapons is needed. An "urgent list" of arms desired from the United States can by no means wholly be met by Washington.

■

The Israeli intelligence-estimates system is being drastically revised after disastrous errors. So there is more pessimism than in the euphoric period following the 1967 Six-Day War. The tendency of Israeli citizens to emigrate has grown.

This change in mood is reflected in diplomatic reality even if those involved firmly believe their policies are unaltered. Israel is more aware that even if it can win battles against its neighbors, it cannot cement enduring peace by such victories.

Maximalist factions have lost ground. Right now the Government is taking a tough stand against squatter movements that want to settle conquered Arab regions which will be yielded in eventual settlements.

■

Unofficially, there is less talk about the immutable necessity of retaining Sharm-el-Sheik at the tip of Sinai—only of the need to insure iron-clad guarantees that Israeli ships will be able to pass freely in and out of the Gulf of Aqaba. There is more of a tendency toward piecemeal approach to mutual nonbelligerency with the Arabs even before final frontiers are fixed.

The United States remains committed to a secure Israel. However, the definition is less influenced than before by amotious Israeli interpretations. And the Israelis are increasingly aware of the overriding need to adjust their future to harmonious relations with their Arab neighbors—even if they must pay more for this than previously imagined.

They see a growing gap between the attitude of their own older generation of belligerent pioneers and its children who are less adamant and even less "European" in their outlook.

If Secretary of State Kissinger can maintain the momentum he has sought to revive on his latest diplomatic foray, these changes in mood—on the Arab side as well as the Israeli side—may soon be reflected. After all, the most religious Arab leader, King Faisal of Saudi Arabia, is now talking of Israel as a state that exists and of regaining for the Arabs only East Jerusalem, not the entire city.

That may imply little to Israelis. Yet, in fact, it represents a considerable shift in position. And though Israel remains adamant about not ceding an inch of the Holy City, it now quietly discusses getting guaranteed supplies of Sinai oil when that peninsula reverts to Egypt.

The new phase of negotiating may be assumed to be based on the old principles and policies—the accepted tenets of Mr. Nixon and Mrs. Meir—and the power relationships that prevailed before the Yom Kippur war and quadrupled world oil prices. In fact, it isn't. The river of Heraclitus flows between the same banks but, as that philosopher discerned, the water it contains is different.

Is There Baseball After Death?

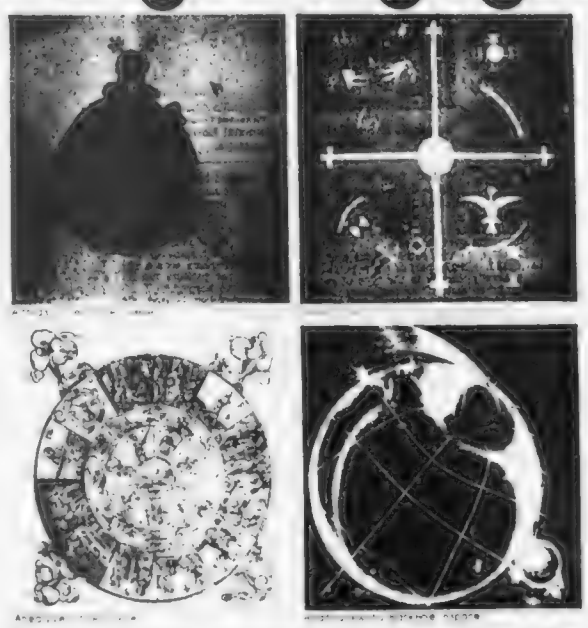
By Marvin Cohen

BASEBALL goes on, essentially unaltered, though the nation itself goes through violent historical upheavals and the times are always changing. Violence is on the land today. But the game of baseball remains its peaceful self. It's constant, enduring, and links the century together in our land—the twentieth century, when so much happened and baseball remained essentially placid in the midst of all. It's dependable, and goes on. Fashions come and go, and wars, and social problems, economic crises, political climates. Baseball outlives them all—in our midst. A steady constant that retains its own slow unfolding patterns, while convulsions grip the land outside and tear out the old to plant in the new. Baseball serenely glides by—permanent, beautiful, ever itself: insular, yet mildly reflecting, in a peaceful way, in its own terms, the changes going on outside. The world's cataclysms come about, and subside. But every summer is played the same eternal baseball game. We can time our lives, to its peaceful eternity. We can trust to its repose, and security. It's always going on.

© Marvin Cohen

Marvin Cohen teaches writing at the City College of New York. This is from his book "Baseball the Beautiful."

See the universe through many eyes



How do the planets move through the eyes of a child, through the eyes of a farmer seeking the riddle of the seasons? Or a mariner navigating his course?

Now you can study the universe through the eyes of a new exhibit on sky watching. It's in IBM's Astronomy Hall at the Hayden Planetarium.

The exhibit presents many other fascinating aspects of the universe through the use of graphics, films and audience-participation devices.

You will see replicas of antique calculators that were and spend able tools to astronomers over the centuries.

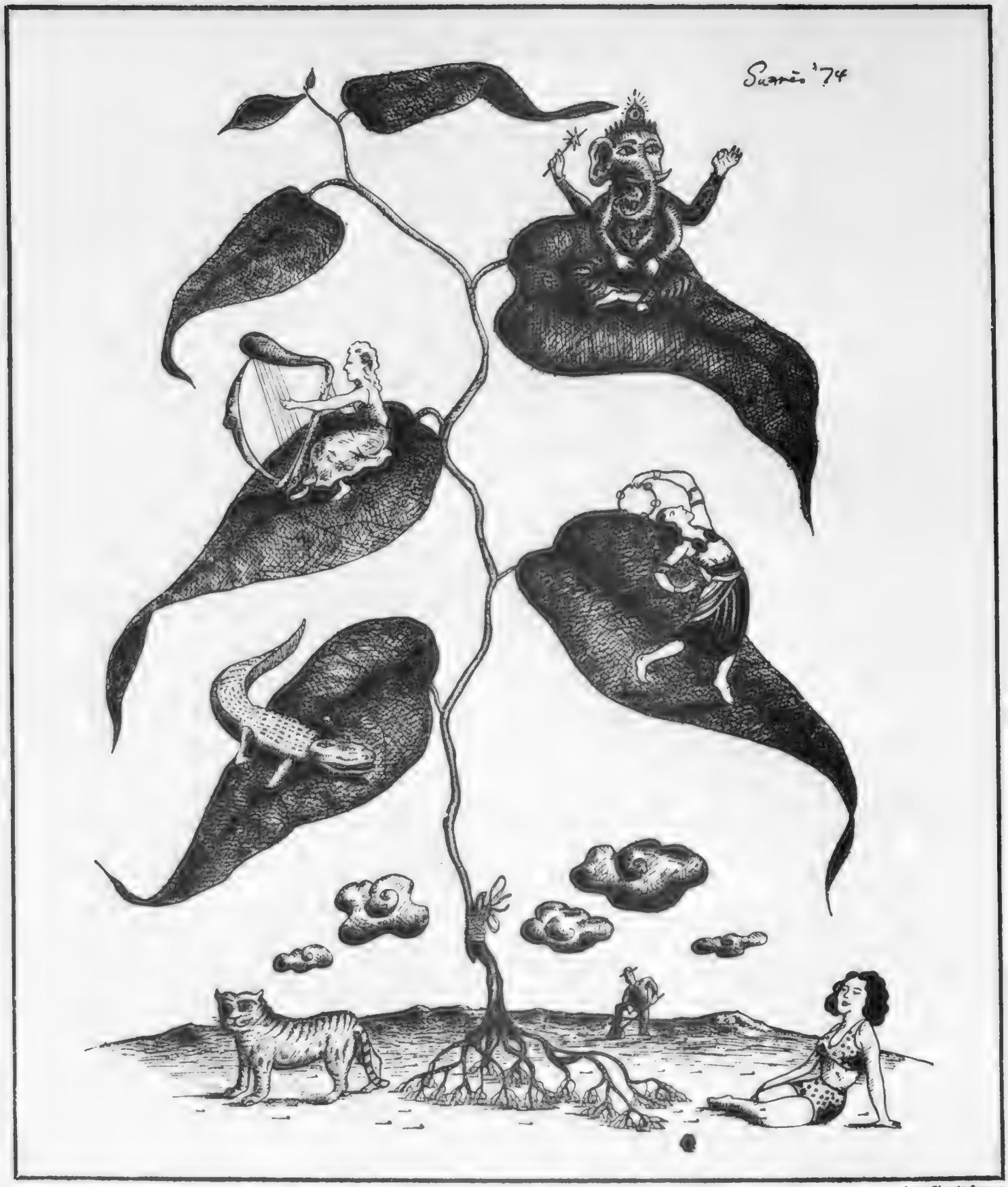
And by pressing a button you'll simulate sending a planet into orbit, demonstrating Kepler's laws of celestial mechanics.

There's also a three-dimensional observation chamber which illustrates a method of measuring distances to the stars.

Another IBM exhibit, "Women in Astronomy," is in honor of the United Nations Proclamation designating the year 1975 as International Women's Year. It pays tribute to women whose contributions to astronomy go back to a Thessalonian woman, Agonice, who predicted lunar eclipses some 2000 years ago.

The Hayden Planetarium, part of The American Museum of Natural History, is at Central Park West at 79th Street. Open daily, noon to 5 p.m.

IBM

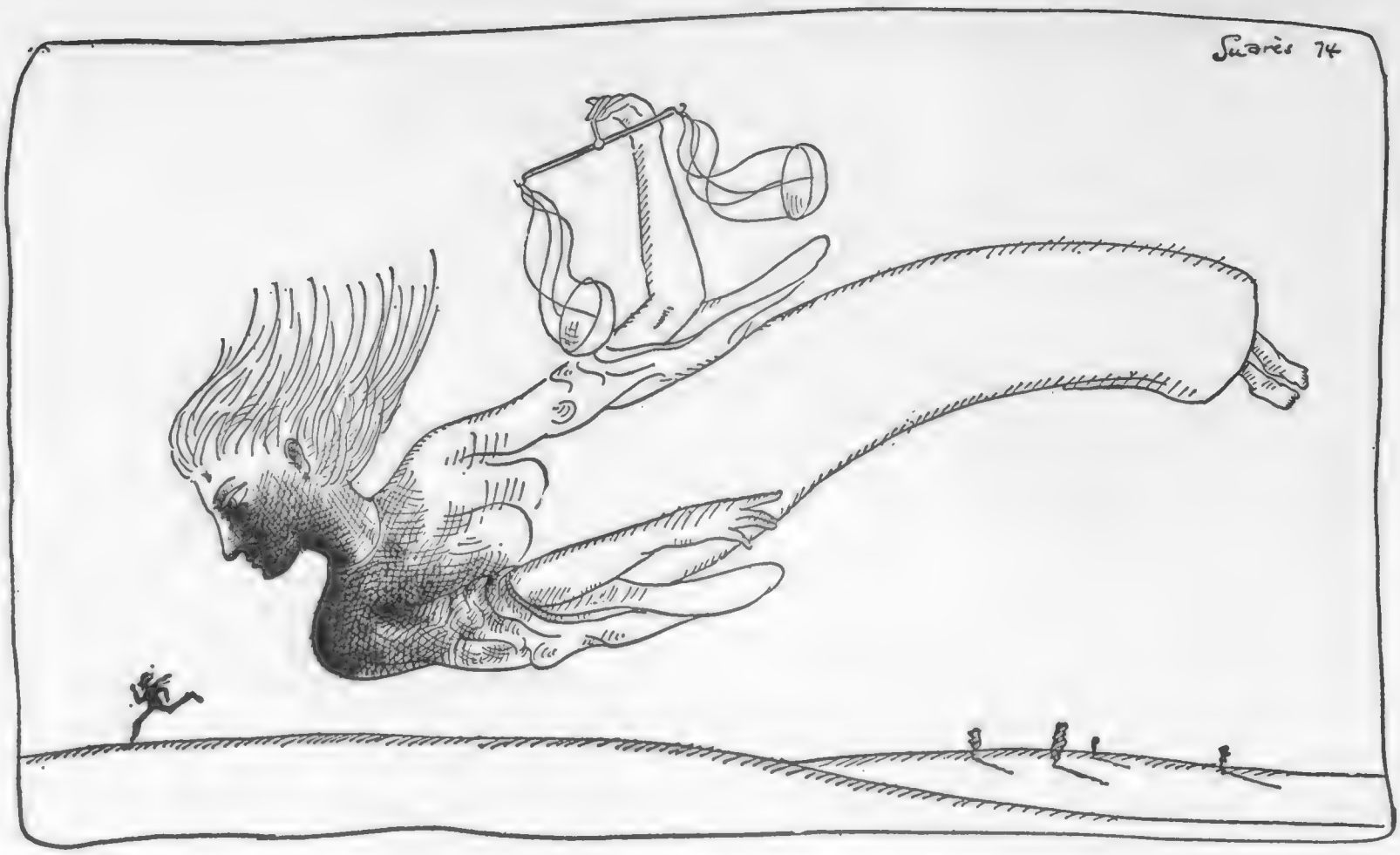


Jean-Claude Suares

Here is a drawing I did in connection with an article about the world food shortage problem. One of the author's points is that inadequate fertilizer distribution systems in developing nations result in fertilizer disintegrating on docks, in warehouses, and in open fields. He goes on to discuss some of the remedies available. Well, I didn't want to draw fertilizer so I went to the next best thing — the idea of fertility. I got symbols of fertility from everywhere — mostly out of old books and I just put them all in the same drawing. You'll see an Indian goddess of fertility, another symbol from Indonesia, a tiger which is an African fertility symbol, an Irish one (girl with a harp), and a girl in a bathing suit (perhaps our own American symbol). The article said things weren't growing in most of these countries. I wanted to show that, no matter how much praying you do or how much idolatry you believe in, ultimately the plant has to grow with the right fertilizer. So my drawing shows a bunch of mythical beliefs with which developing nations are fooling themselves — for we can see that this plant is not going to stay alive for more than another few minutes!

Ah! Sweet Mystery of Life, at Last I've Found Thee

This was an Op-Ed page drawing I did in connection with a very funny Roald Dahl story. It told of an old English farmer's belief that if you faced a cow into the sun when she was mating with a bull, the resulting offspring would always be a heifer. If you faced her away from the sun, you'd wind up with a bull calf. The Dahl story went into the details of how the farmer accomplished this feat, and how he had piles of notebooks containing the favorable statistical results he'd obtained over a period of 32 years, using this idea. Well, to make a long story short, this was the drawing I did.



This is an Op-Ed page drawing of mine which was a comment I was trying to make on the Nixon pardon situation in general. It appeared on the page adjacent to a couple of pieces pertaining to the question. It shows this enormous, elongated figure of Justice following Nixon (who's running to the left) across the wide landscape. On another page your readers can see my first sketch for this project, and then a second one I did before the final drawing.

an important part of life. I was brought up with Egyptian nannies who, as a tradition, used to tell stories at a certain time of the day, just as we, nowadays, turn on TV to be amused. This was an important ritual. They'd even tell some jokes 100 times and still laugh every time because there weren't enough jokes to go around. Another tradition involved my being taken to the movies every Saturday at 3 o'clock. I discovered Abbott & Costello, and since my father liked them, it meant that we sometimes went to the movies one extra time a week. Nowadays, by the way, the first thing I do when I get to a different country is to turn on the TV and see what's funny. I've seen some funny films so many times that a friend of mine says I could probably rewrite the scripts if the films were destroyed. In just the past few years I've seen "Night at the Opera" 26 times!

When I came to this country at the age of 15 in 1957, I didn't speak English but humor saved me. I would have been a very unhappy person if it hadn't been for the language of jokes and physical humor. I found that I could be accepted in certain circles just by being funny, and I can tell you that when I was 16, I was really the most popular kid in high school — just from being funny.

I had always had a teacher or a tutor in fine art, did my first drawing when I was 6 or 7, and it was understood that this would be my career. However, I might add that when I was 21 or 22, my dad suggested that I become a banker or a lawyer since he apparently thought I was wasting my time in art.

After high school I took fine art training at Yale and at Pratt. I was very unhappy with painting and sculpture at Pratt — not because I didn't like doing it but it seemed that there wasn't any kind of art to *strive* for. If you were doing a painting or sculpture, it had to look like all the others to be accepted. During the summer I had gotten a job as a clerk in a hotel in the Catskills and at one point I asked if I could go on as part of the stage show. With the tradition of humor which I've spoken of to help me, before I knew it I had a full-time job as a standup comedian with an agent and all. I was being funny, which I enjoyed, but I had never done any cartoons up to this point. But one day in my second year at art school I sat down and tried to think of something that would make me happy in the art line. It was then I decided I was going to do cartoons, which led to my doing work for the school newspaper, The Prattler. I guess I learned cartooning from an intellectual point of view — not from a gut instinct. I went out and looked for funny cartoons, studied them, saw what made them funny and decided I'd have my own style. At 18 I was an expert in American cartooning in all its branches — comic strips, comic books, political cartoons, etc. In fact I did my thesis on American cartooning. I wanted to be funny and I wanted to include *art* in what I did. Cartooning for me solved more problems than doing a painting or a sculpture.

Q: Obviously, to do successful cartoons and drawings for the Op-Ed page, you have to know art history, and about the various art developments over the years.

A: Yes, there's no excuse for not knowing these things. You should know as much about them as you do about how a Rapidograph works. They're part of what makes drawings successful. You don't have to know about the esoteric stuff. Personally Idon't get a big kick out of Hogarth or Rowlandson but I do like Daumier, Goya and Nast.

Q: Can we go back to some of the specifics of Op-Ed page drawings?

A: You've got to look at the page and see what's being done — there were some people who came up when I was art director that had never seen the Op-Ed page, believe it or not. Naturally, this made for some difficulty of communication.

Often I may just read the first sentence, and

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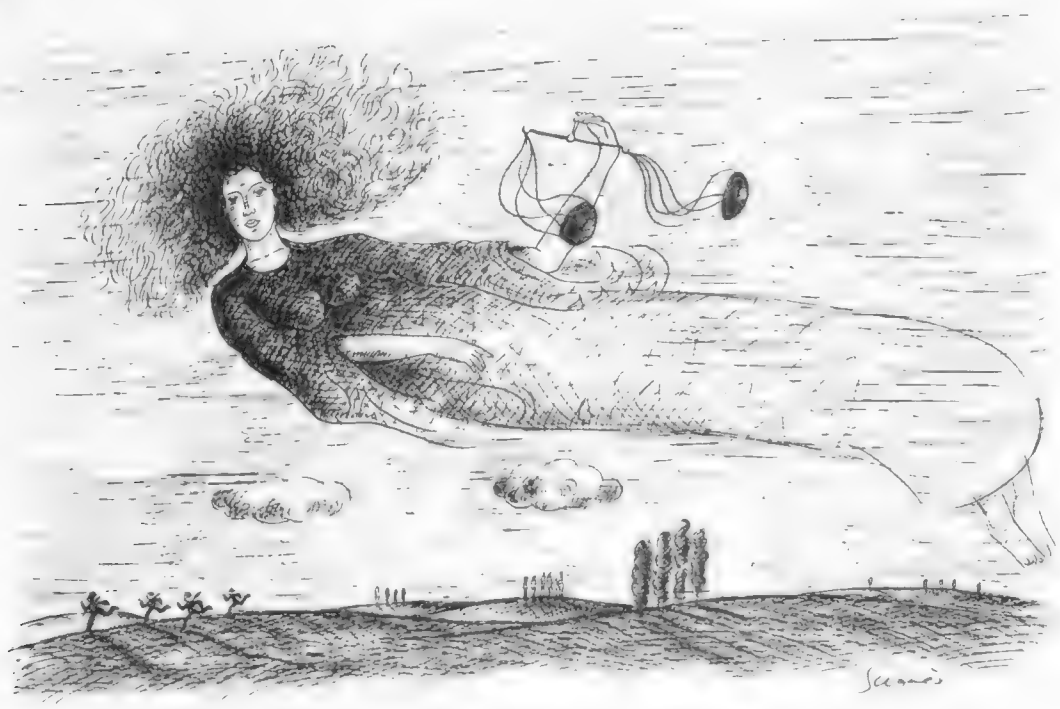


the last one, of an article I'm working with, so I won't be tempted to merely *illustrate* it. Recently I was working on a very good piece about Italy, the point of which was that Italy has a hard time healing its wounds — it's a frustrating situation for everyone involved. I drew a little character with a mustache who looked somewhat Italian but it wouldn't have made any difference if I'd made him Scandinavian — there was no sense in being literal. The point was that I did a drawing expressing *frustration* which, as you can see, ties in with Italy's problems. If I'd been doing the drawing for 'Time' magazine, it would have had to be an absolutely literal translation of the facts expressed in the article. In this article which I was doing for the Op-Ed page, a certain former Prime Minister was mentioned but I didn't even know what he looked like, and didn't care. All of what I've been talking about is relative to the education that I gave The Times — it's a formula I devised and left behind me.

Q: I think it would be helpful if you would make some specific comments about a few of your Op-Ed page drawings. Would you do that?

A: Of course. Perhaps you can print some of my thoughts beside each drawing.

Q: Would you say something, in closing, about the Watergate book you're working on?

A: It will be a collection of the best Watergate drawings of the past 2 years from all over the country, and I'm editing it for Rolling Stone publications — the Straight Arrow Press. It's due in January. At the same time there will be a major Watergate Show at the new Puck Gallery on E. 67th Street in New York.

At the board

Providing lots of laughs these days is GEORGE LEMONT with his zany 'DR. SMOCK' comic strip which is distributed by the UNITED FEATURE SYNDICATE. George, and his wife, Tosca, are both native San Franciscans, and he's sixth-generation California-born. His mother, Lauretta, still lives in the city. Years ago George used to be a bicycle racer and when he gets time he still takes the bike out in Golden Gate Park. One of his interesting hobbies is making birds out of paper mache and everything else he can lay his hands on.

Q: 'Dr. Smock' is a zany type of strip — what first attracted you to this kind of comic?
A: From the time when I was the smallest of little boys, I copied from the funny papers, as so many cartoonists have done. I even submitted school reports in cartoon strip form, doing them with colored pencils, always trying to make the characters look like Smokey Stover or Felix the Cat, who were my favorites. I always liked the wild, zany type of strip, with Felix, for instance, leaping from one panel into another, or with Smokey's teeth flying out, and I loved the absurd puns and the characters in the pictures on the wall who reached out of the frame. I never have read the serious strips, with the exception of Alex Raymond's 'Flash Gordon'. In that case I enjoyed the art work and thought the stories were unique.

Q: You did a lot of things before you got into cartooning full time, didn't you?
A: I studied Architectural Engineering in college for two years and then spent 3 years in the Air Force. After that I became a designer of store interiors, exteriors, and lighting fixtures, and then, by a fluke, I made a sudden transition from drafting and designing into the broadcast business. It seems a friend in the Promotion Department of the firm I was working for came to me one day and said, "You're kinda goofy — how would you like to come over and do a commercial on a TV show I have?" That was around 1950 and for the next 12 years I made a very good living on radio and TV. I was with various stations, did a show called "Comedy Capers" for KRCA-TV in Hollywood, and was "Fireman Frank" on a six-day-a-week children's TV show for 7 years on KRON-TV in San Francisco. Along the way a I picked up a couple of Northern California Academy of TV Arts and Sciences "Emmies." Eventually interest in live children's shows such as I was doing waned and so I went into writing and producing commercials as the creative consultant to local advertising agencies. And I continued that even after I got into the syndicated comic business.

Q: What about your start in cartooning?
A: I started drawing a little daily panel featuring gags about the broadcasting business — radio and TV — for the San Francisco Call-Bulletin. It had been running about a month when someone from the Newspaper Enterprise Association (NEA) saw it and sent it back east to their comic art department. Not long after that I got a phone call from Ernest L. (East) Lynn, then the comic art director, and now retired and a dear friend of mine although I've never met him personally. He was my guiding light, and my biggest encouraging force as I pursued the comics business. The syndicate signed me on, changed the name of the panel to 'Station Break' and I did it for 13 years. There was no lettering required so I could do 2 weeks worth of cartoons in a day and a half. 'East' apparently was pleased that I had been a humor writer, and had had a broadcast background that included an-hour-and-a-half children's show, a 6-hour show on Saturday, a 3-hour afternoon radio show, and at one time, a 3-hour morning show. So I had a lot of material, I had become rather adept at cranking out humor, and the knack sort of stayed with me. Writing for the funny papers, where you don't have to grind out quite as much material, was a little easier than my broadcast chores. So I commenced writing other features for NEA daily and Sunday, and at one time I was cranking out 4 Sundays a week and 24 dailies, and also writing commericals for the broadcast business. I finally got to the point where the agency people would come up to my house and I would put my thoughts on tape — and this made things less painful than if I'd have had to go downtown and still keep all the many irons in the fire.

Q: You did some other writing too, didn't you?
A: I wrote a column for ABC-TV which appeared for a number of years in the San Francisco Examiner and in The San Francisco Chronicle. Until recently I had a humor column with the San Francisco Progress – but I finally bailed out of that assignment last summer. I wanted to put all my time on keeping 'Dr. Smock' as fresh and top drawer as I could.

Q: Let's hear about 'Dr. Smock'.
A: Even though we previously lived in a home adjacent to a Medical Center, and everyone who lived on the block was a doctor, it never once occurred to me to do a doctor feature. My thinking had been that I couldn't sustain a doctor-type cartoon, especially with humor, because I considered the subject matter so grim. But, as Dr. Smock has evidenced, it isn't at all, once you take the right tangent. This ties in with the way I feel about humor in the comics — you've absolutely got to think as wild as possible. And I feel strongly that you shouldn't take a *trite* subject and try to make a gag out of it. That's one reason I haven't done any acupuncture gags — they're too obvious.

Q: How do you get some of the background for the strip?
A: Our daughter, Cynthia, and our only child, who died seven years ago when a blood vessel burst in her brain, had considerable interest in the medical field, and I still use her medical dictionary for the spelling of words, and for some ideas. I have medical journals, and other medical books, given to me by my own physician, and I dive into these from time to time. But the strip is not technical and some of the equipment I show I've never seen — I just draw it the way I *think* it would look. In addition, Debbie, the granddaughter of my former boss, 'East' Lynn, is attending the U.C. Medical School here in town, and I pick up quite a bit of what's happening in the medical world from her.

Incidentally, I suppose one of the reasons Dr. Smock is going along so swimmingly is that everyone is interested in the medical field. Although I must admit I've never seen Dr. Welby on TV, and the only medical show I've watched occasionally is 'Mash', which I think is hilariously funny.

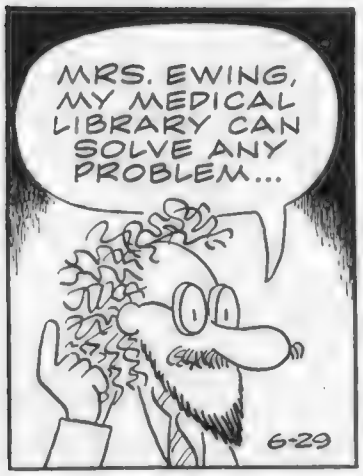
When you're starting a feature like this, it's an obvious temptation to touch on the fact that doctors make a lot of money, but this is old stuff to everyone, so I've dropped that tack completely. I don't want to offend doctors and thus far, I haven't. And the response from the medical profession has been delightful. A case in point is the strip I did showing the doctor with a patient on the operating table, doing

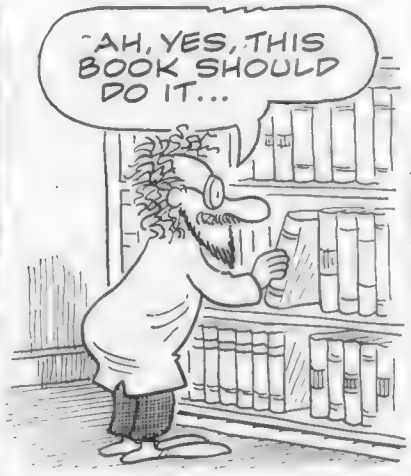
some elaborate stitch work. The nurse commented that his stitch work looked like embroidery and that he was taking such pains with his patient. But she added, "I'm surprised that you're doing it so carefully because she's notorious for not paying her bills!" In the last panel the doc says, "Staple machine, please!" Well, I had a request for the original from the head surgeon at a hospital in Boston who had written a paper on a stapling device he had actually come up with, making it possible to *staple* skin to skin. We've had requests from the Mayo Clinic, and from medical people all over.

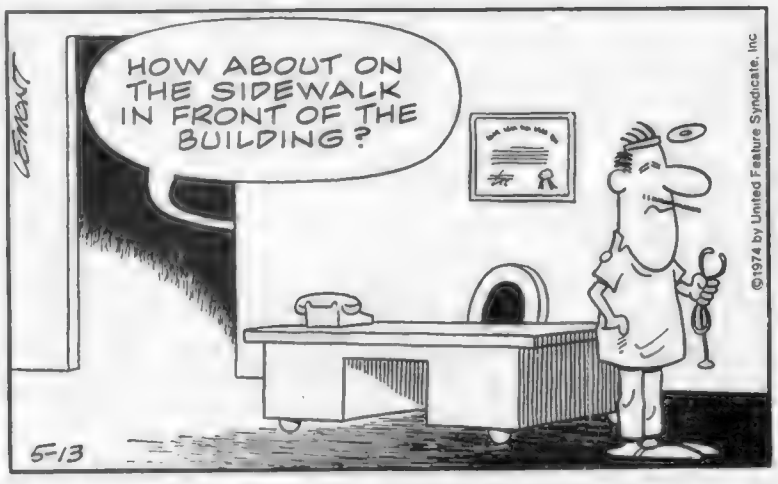
Q: How about saying something about what the various characters in the strip are like?
A: Dr. Smock himself is a wild, zany doctor — very close with a dollar — not married — I guess in his middle 40's. He's in the business primarily for the money. His nurse, Miss Creese never gets any time off, or any vacation, is underpaid, understands Smock completely and puts him on from time to time. Dr. Lurch, who's the not-too-bright member of the cast of characters, doesn't appear so much these days because he's pretty dumb and I don't want to offend anyone.

I might say that I never liked the appearance — art-wise-of Miss Feldman, the head nurse I started out with, so I've slowly had her disappear, and have introduced a new head nurse, Miss Curry, whom I like better.

Q: What's your routine like?
A: We wake up early out here on the West Coast — 5:30 A.M. I'll sit there in bed, propped up with a back rest, drinking the morning cup of coffee, and then I start to think *wild.* Every day I try to top myself — hopefully the strip should become funnier and funnier. I put the gags which I'm not going to use right







Staff of characters at the LOTTA HEART MEMORIAL HOSPITAL:

DOCTOR SMOCK

He's a cool one and a wag — sort of Groucho Marxish in his humor. He's very open about his being in medicine for the money and the good life. He is single, flirts with and dates nurses.

MISS CREESE

This is Dr. Smock's nurse, a spinster with little hope for that status ever changing. She is constantly having to put up with Miss Aiken, the hypochondriac, and other wild and unusual patients who call on the doctor.

Vern is young and fresh out of medical school. He's eager, naive and wants very much to be a money-making doctor. Dr. Smock is his hero. Vern often plays straight man to the dumbness of Dr. Lurch.

VERN THE INTERN

A big, likable hulk of a doctor, Lurch is not too bright. He went through medical school on a football scholarship and apparently took his share of bumps. He's still only a resident doctor and hasn't quite figured out yet how to open doors with his elbows.

DR. LURCH

MISS AIKEN

This hypochondriac continually visits Dr. Smock hoping he'll find something is wrong with her. He never does. She also frequently visits Dr. Freid, the psychiatrist, again hoping to be found ill. He refers to her as a "whacko."

DR. FREID

The staff psychiatrist, Dr. Freid is a bit strange himself. He quit studying in Vienna because he got tired of eating those little sausages for three meals a day. Vern the intern refers to him as "the shrink," which drives Freid right up the wall.

Miss Feldman is the caustic head nurse at Lotta Heart Memorial Hospital and makes no bones about letting everyone know she's No. 1. She's always casting aspersions at members of the staff and also is a great "put on" artist.

MISS FELDMAN

This medical detail man works for some one or other drug-supply firm and is always trying to unload preposterous and totally useless pharmaceutical items on Dr. Smock and the others. And quite often he does.

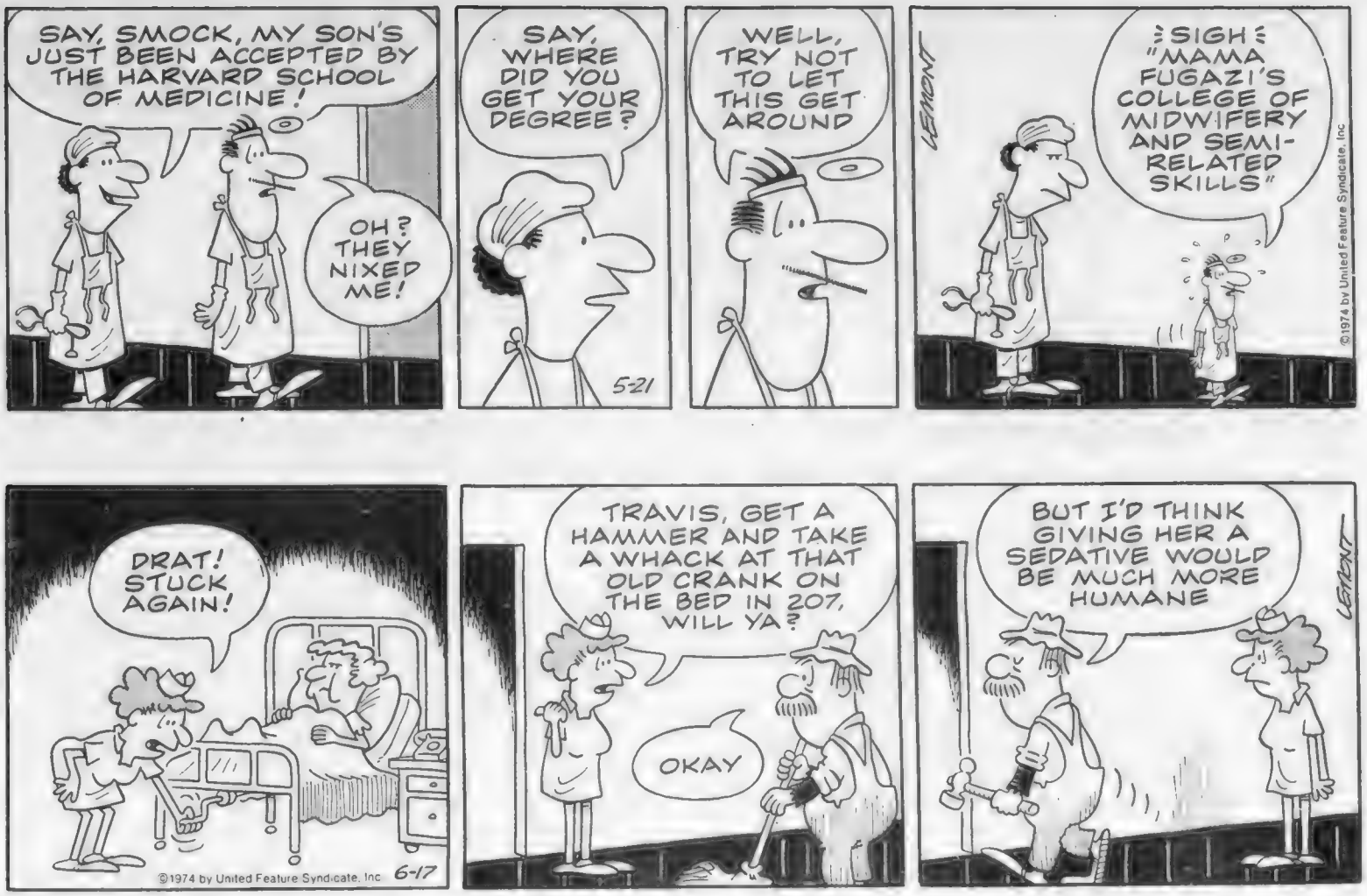
HARRIS

DR. DOWNER

Here is the head surgeon at Lotta Heart Memorial. Because of the zany antics of his staff and assorted patients, Dr. Downer is constantly wishing he were in some other line of work.

TRAVIS

This is Travis, the janitor, and, believe it or not, the blood brother of Dr. Downer. Sometimes we feel each has missed his calling in life — and it might not be a bad idea if they changed uniforms. Somewhere along the line, it could be, the examination papers got mixed up.


SAY, SMOCK, MY SON'S JUST BEEN ACCEPTED BY THE HARVARD SCHOOL OF MEDICINE!
OH? THEY NIXED ME!
SAY, WHERE DID YOU GET YOUR DEGREE?
5-21
WELL, TRY NOT TO LET THIS GET AROUND
LEMONT
:SIGH: "MAMA FUGAZI'S COLLEGE OF MIDWIFERY AND SEMI-RELATED SKILLS"
©1974 by United Feature Syndicate, Inc.
DRAT! STUCK AGAIN!
©1974 by United Feature Syndicate, Inc. 6-17
TRAVIS, GET A HAMMER AND TAKE A WHACK AT THAT OLD CRANK ON THE BED IN 207, WILL YA?
OKAY
BUT I'D THINK GIVING HER A SEDATIVE WOULD BE MUCH MORE HUMANE
LEMONT

HAVE THE NEWSPAPERS ARRIVED YET, MISS CREESE?
NO, DOCTOR
RELAX! EVERYONE AGREES THAT THE OPERATION YOU PERFORMED YESTERDAY WAS A SMASH!
LEMONT
HE'S WAITING FOR THE REVIEWS
©1974 by United Feature Syndicate, Inc
7-8
YOU'LL BE OKAY, MRS. HEIMANN... DR. SMOCK DIDN'T SCRUB HIS HANDS AS VIGOROUSLY AS USUAL
WHAT DOES THAT MEAN?
SURGERY
©1974 by United Feature Syndicate, Inc
5-23
WELL, WHEN IT'S AN EXTREMELY TRICKY ONE, HE PREFERS NOT TO LEAVE FINGERPRINTS!
LEMONT

George Lemont and his wife, Tosca.

One of Lemont's bird masterpieces.

away in the file, develop the ones I'm going to be drawing, immediately. I always did all my writing at home, even during my broadcasting days — and I still do. You can't beat it, having a little studio right across from the kitchen, not having to shave like working people do at the crack of dawn, etc. I like writing the gags and doing the penciling but the inking and coloring are somewhat boring for me. I don't have an assistant but I have a cat that sits on a pillow behind my drawing board and keeps me company during the day. When I get to the inking part, I'll listen to radio talk shows or turn on TV and listen to old movies while I'm waiting for the ink to dry.

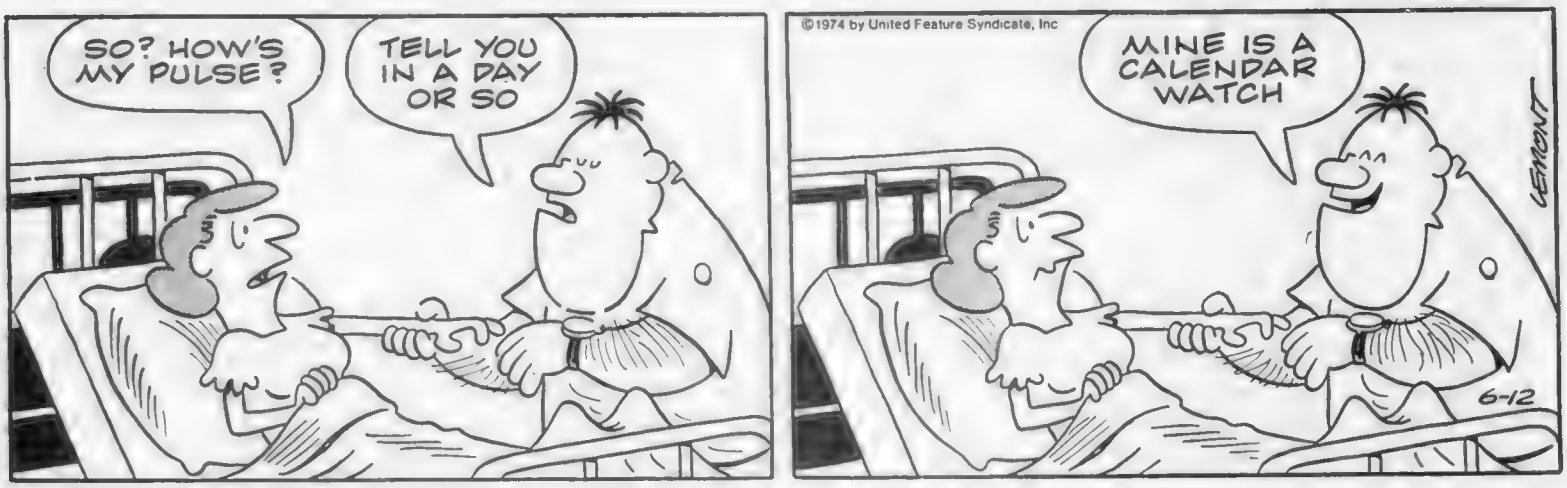
Q: Was Dr. Smock accepted by United Features without changes?

A: I submitted 4 weeks of daily finishes, and an additional 4 weeks of roughs, by mail. Later I received a note from Bill Payette, the President of the Syndicate, saying they were interested but didn't care for the appearance of some of the characters. For instance, they thought Smock looked too much like a barber. Funny thing — when I looked at him again, I realized that with his bald head, the smock and black trousers, he *did* look like a barber! They suggested a few character changes — appearance-wise — following which I did some additional sketches along these lines. The syndicate then indicated like, or dislike, for each character, and this went on for a while. Finally, I guess I got tired of submitting characters and just drew up 6 weeks of finishes with the characters the way I thought they should look. Fortunately, they called me and said they were going to take the feature, and believe me, this was a very exciting moment! At the outset I was delighted that no Sunday pages were involved because they're a lot of work, and with just dailies you can go along swimmingly and take your weekends off. It takes me 2 days to do a Sunday — I lay it out one day and ink it the following day.

Q: You have a couple of other thoughts about the business that you wanted to mention, haven't you?

A: One of the things I learned from 'East' Lynn is that a gag is a much better gag when there's *visual* humor as well as a verbal punch-line.

One final thing I might say to young people entering the field — a lot of them can draw well but often their lettering leaves a lot to be desired. Practice and practice lettering! In my own case, my drafting background helped with this. ●



SAID & DUNN

Famed King Features cartoonist, BOB "They'll Do It Every Time" DUNN.

Civilians probably think of a comic art department as a wild, zany laugh factory peopled by uninhibited funnymen drawing with one hand and pulling practical jokes with the other.

Alack, not so. Getting out the work under the deadline is the name of the game. I remember a Hatlo cartoon that illustrates the point. The scene is a convention — very orderly and well-behaved. A banner identifies the group as 'Gagmen of America.' The second panel shows a gathering of revelers swinging on chandeliers, throwing bags of water out of windows, etc., as the house dick asks "who are these guys?" And the hotel manager says, "National Embalmers".

King Features' comic art department in the late 30's and early 40's was run by sourpuss Leo McManus, oldest brother of George (Bringing Up Father) McManus. Leo tried to run a tight ship. He was a horse-player. When he was on a losing streak, he took it out on the staff, looking for something to growl about — no laughing allowed; no whispering in the classroom! More work, less shirk! Leon (as I called him) was particularly tough on me. His harangue always ended with a summing up: "The trouble with you is you're a wiseguy! Always kiddin' around! You better wake up! Get serious! At those times I hated his entrails.

A few years later, after I had escaped from his domain, Leon took sick. Time had mellowed my feelings for the old s.o.b. I went to see him when he was recuperating at home. I brought him a bottle of Jack Daniels. He was visibly affected. He hung his head and his eyes were wet. When he got control of himself, he spoke haltingly, like a penitent getting some secret sin off his chest. "I guess I was pretty mean to you!" I felt noble and very touched. He hadn't finished however. "But the trouble with you", he went on, "is you're a wiseguy! Always kiddin' around! Better wake up! Get serious!" I shoulda taken the bottle back.

*****

To show how practical jokes are born, list while I tell of Sagoo Sagendorf and his Saturday Evening Post. Sag, who was a protege of Segar (creator of Popeye) came east to work in the comic art department of King Features, and his very neat desk was right next to mine. Sag, who has been drawing Popeye so successfully for many years, was a young, newly-married man when he came east to work at King. His bride, Nadia, was a breath-takingly beautiful blonde with a very rare sense of humor. I admired them both very much and was a guest several times at their apartment on East 46th Street, one short block from our office.

Every Thursday Sag bought a magazine — The Saturday Evening Post — from Hymie the newsboy who serviced our building. One Thursday Sag bought his magazine and left it on his drawing board when he was called into Editor Brad Kelly's office. I reached over and took his magazine and began to leaf through it. I always have a pencil in my hand. I really wasn't conscious of what I was doing but I was doodling on the pages as I scanned the contents.

When Sag returned to his desk, I gave him his Post and he started to flip the pages. Suddenly he blew his roof. I had no idea what he was yelling about. Finally I got it. He was pointing to the crosshatching and the few extra appendages I had added to the illustrations. I apologized, explaining that I hadn't realized what I was doing. He was still sore. A little much over such a minor matter, thought I.

When the next Thursday rolled around, Sag was still sore. I knew that Hymie, the paper boy, went through our building, starting at the top, the 17th floor, and working down. I left my desk and made contact with Hymie on the 15th landing. I let him in on my plot, took one of his Saturday Evening Posts and quickly mustached a lot of the pictures with a fountain pen. I gave the magazine back to my co-conspirator, directing him to make sure that Sagendorf on the tenth floor got that particular copy. I went back to my desk, looked busy and waited. In a little while in comes Hymie toting his wares under his arm. He was magnificent. He sold a number of magazines and even asked me if I wanted a Post (which I disdained), before he made the sale to Sag. As if I was giving Sagoo a chance to be friends again, I asked if I could look through his copy.

"You can like hell!" was his cutting reply as he stowed it under his seat cushion for safe-keeping. We both worked on whatever we were doing for a half-hour or so, neither of us saying a word but there was a smugness to his silence, like he was enjoying the fruits of justice triumphant. He shifted his behind up and to the right, pulled out his treasured periodical and began to turn the pages.

The air was suddenly Technicolor Blue with curses that would have the Holy Name Society working overtime. He was beside himself and a more apoplectic puss I've never seen. Frustration was written all over him as if the moving finger which had vandalized his book was now putting marks on his furrowed brow. Too, there was in his mien a begrudging admiration for the deed that he had not been able to forestall. One could see his mind working as he pondered, **"How did he do it with me sitting on it? Did I get up for just a second?"**

He gave up trying to figure out how it had been accomplished and sought to rise above the occasion by tearing the magazine in shreds and then depositing the debris on my drawing table with a grandiose bit of dialogue as ever I've heard.

"If you're trying to vex me, you've certainly succeeded!" And turning on his heel, looking neither to his right nor left, he made for the gents' room to let off much steam in more ways than one. During the following days he became more civil, if not friendly, and I responded in kind, as if there was an unuttered truce between us. The Affair de Post was never brought up.

Came Thursday, and if I do say so in all immodesty, my shining hour! I bought the new copy of the Post about 8:40 A.M. in Grand Central Station. Over a cup of coffee at a secluded table in Schrafft's, I happily mustached every page, left the restaurant and timed myself so I'd get to Sag's apartment on East 46th Street just a minute or so after nine, knowing that the punctilious, punctual Sagoo would have left to be at his desk in King Features at nine sharp.

I rang the Sagendorf bell. Nadia's voice sounded lovely even over the growl box. "Yes", it lilted, "who is it?"

"Hello, Nadia — Bob Dunn — pulling a gag on Sag — you gotta help me."

The buzzer buzzed. I hurried through the foyer to the Sagendorf sanctum where a vision of loveliness, albeit with a quizzical look vying with her enchanting smile, awaited me at the open door. A fleeting doubt crossed my mind — would she go along with the gag? I'm an optimist. "Sure she would!" I told myself with that feeling of confidence born of always hoping for the best.

I handed Nadia my mutilated magazine and hurriedly explained. "Please help me pull a gag on Sag. When he brings his Saturday Evening Post home, substitute **this** one for **his** copy. Dont't let him see you do it! We'll have a good laugh over it later! **Please don't let me down!** So long!" And with that I sprinted back to the office, catching my breath in the elevator and sauntering into the comic art department at about 9:08 A.M., which was about normal for my daily routine.

Bidding Sag a cordial good morn, I began the day's work and tried to give the impression that persecuting my fellow worker was furthest from my mind. Eleven-forty took a long time getting there. Finally Hymie comes in, bearing his burden of slick periodicals. Starting at the back of the room, he made his sales, at last arriving at Sag's desk where he crisply whipped out a Post from his diminishing pile and tendered it to his wary customer. Before the sale was finalized, Sag wisely flipped through the pages, making sure he was getting an un-mustached copy. Satisfied with his inspection, he proffered his coin and placed the magazine in his desk drawer, making quite a show (for my benefit) of locking the compartment. I kept silent and tried to look hurt.

Sag didn't leave his desk until noontime. Then he again made quite an elaborate production of fishing out his keyring, unlocking the drawer, taking out the magazine, flipping through it once more, putting it under his arm, and heading one block north to home for lunch.

The denouement of the story I got later from Nadia:

True to my faith in her, she had hidden my copy under the Lawson sofa, out of sight but easily at hand. At Noon:05 Sag came in, tossed his magazine on the sofa and went to the water closet to wash up. At the sound of the running water, Nadia quickly exchanged the magazine, making sure the substitute was lying exactly where Sag had thrown his. She then busied herself serving her spouse's lunch. He emerged from the bathroom and sat down to the repast.

The meal over, Nadia cleared the table as Sag, noting he had 25 minutes before being due back at the shop, sat on the sofa and picked up his magazine. The explosion didn't come right away, Nadia reported. First there was disbelief as he encountered the first retouching. Then mounting choler as he quickly turned the pages, finally coming to a hand-drawn insert I had placed toward the back. It was a caricature of Sag in a rage, tearing up magazines. The big, lettered caption read "How to get rid of unwanted hair."

Time finally soothed Sag's wrath and what better way to end than to report that Sag and wonderful Nadia are still happily married and that I still like to draw mustaches, though not on The Saturday Evening Post of fond memory!

Jack Markow

CURRENT

We welcome famed cartoonist, JACK MARKOW, to the pages of CARTOONIST PROfiles! We don't know of anyone who has had a more varied experience in our profession, or who has written more magazine columns and books on cartooning over the years. A great many of our readers follow his monthly column in WRITER'S DIGEST magazine, and a number of them have been his students at one time or another. You will find the succeeding columns that he will write for CARTOONIST PROfiles filled with solid professional help.

by JACK MARKOW

The freelance cartoonist, if he so desires, can keep constantly busy. Whether his hustle and bustle brings in a huge fortune or just mere scraps of income depends on his talent, ingenuity in marketing his product, and an element of luck. He may engage in two kinds of activity, one being speculative efforts, the other — assignment work. He can choose either area or opt for both — the latter being the usual case. The cartoonist, in contrast to other freelance artists such as the illustrator or the advertising designer, can have it both ways and at all times keep those little fingers busy. Assignment work (which we will present in our next article) comes as a result of showing art buyers prepared samples and then waiting for orders to come in. Working on speculation involves the preparation of an all-inclusive feature, an entity — one entirely conceived by the cartoonist. The cartoonist is fortunate. He may seek assignments, but while waiting for the phone to ring (if ever) he can be dreaming up his own personal projects for possible sale; if "no sale", he's still ahead in continual practice and perfection of his art. Of all questions I've received on the various aspects of cartooning, most concern proper presentation, where to sell, and prices paid. It is natural for the artist, the avid beginner especially, to want to be published and make some money as soon as possible. His product — the drawing and idea (of course, the most important element, leading to a sale) may be immature, undeveloped, "junk" — or conversely quite respectable but the main thing for him, he feels, is to get it distributed. Good presentation will help sales but only if the main body of material has some value. When it comes to unprofessional presentation plus mediocre stuff — forget it!

Improper means of contributing may infuriate an editor and immediately label the artist "an amateur". As once-cartoon editor of *Argosy* I recall blatant amateurish submissions: drawings rolled up in mailing tubes; large cartoons fully finished on the heaviest possible illustration board (a postage waster) wrapped so securely with corrugated board, cord, and tape, it took an hour with the aid of knife, shears, and chisel to pry the cartoons loose; cartoons done on tissue paper so thin that the bottom drawing of a collection of ten showed through to the top one; cartoons in a batch in a diverse variety of shapes and sizes. I can go on ad infinitum but will proceed with the *right* way to show work in each of the categories of spec work. These contain no set rules — only aids that over the years have emerged as proven practices by pros for easier handling of contributions by both the editor and cartoonist, including time-saving devices, postage-savers, and art material economies.

MAGAZINE CARTOONING

Here is a classic spec product. It's all your own. When it appears in a publication, it does not illustrate copy or merely decorate a page. It's a small feature self-contained. The presentation? The majority of artists use typing-size white paper (8½ x 11) of at least 20-pound weight (suitable to withstand constant handling by both editor and contributor — and much mailing). This paper bought by the ream is comparatively inexpensive. Some cartoonists prefer one-ply bristol board cut down to a standard size. A few — particularly *New Yorker* men — work larger.

Very few work in a smaller format but the latter is also legitimate. Sketches are kept in equal size for easier handling, mailing, and ultimately filing. Artists may prefer to work their drawings horizontally, vertically, or a mixture of both depending on composition requirements. Pantomimes (captionless continuities of two or more panels) are done on the same standard sized paper; those up to six panels may be comfortably contained within this size; longer continuities require an additional sheet. Any medium may be employed — pencil, pen/brush and ink, wash in black and white or color. The percentage of okays is small; therefore a few cartoonists — particularly *New Yorker* men work fast in a very sketchy manner just clear enough to get the idea across. In their case, new, elaborate finished drawings will have to be made when ideas are okayed. Since the tendency lately among the majority of magazines is to reproduce directly from the sketch, thus eliminating the extra step of a finished drawing, most cartoonists keep this in mind and complete a fairly comprehensive sketch in a medium suitable for reproduction — black and white pen/brush/ink sometimes with half tones. The pro has learned to produce these sketches quickly as a hedge in this extremely speculative area. Captions, if needed, are shown beneath the picture either typewritten or neatly lettered in pen or pencil. A penciled caption is desirable because it is easier to revise or change completely at the last minute. Sign all sketches. The back of the rough is reserved for the artist's return address usually rubber-stamped. Also, for notations in code showing which publication has seen the cartoon. A rubber stamp with number from 1 to 50, 60 or 80 is fine for this purpose — each number corresponding to a magazine — a circle, check, or other mark alerting the cartoonist where the sketch has been shown. Many artists number their roughs — numbers linked to data kept in their studios. This enables an editor to include a slip in a batch of returned sketches noting "Holding Nos. 3842 and 4165" — or "Buying No. 1467". 8 to 15 sketches make a good presentation; the amount depends on how prolific the artist is. Notes should be kept on how many cartoons are sent to each publication. Then, when a batch is returned without a covering letter, the cartoonist counts the sketches; missing ones are an indication that they are being held; code numbers checked with the artist's files will further pinpoint the holds. Sketches on typewriter paper are usually mailed flat in 9x12 or 10x13 manila envelopes (bought by the 100 as a saving). Larger drawings are mailed in appropriately sized envelopes. A self addressed stamped envelope (S.A.S.E.) is a must. This may be folded, inserted in the sending package and helps provide protection in the mails. Many cartoonists also use a sheet of corrugated board but I prefer a file folder cut to size. Mailings may be sent out first class or third class. There are hundreds of markets — general, specialized, trade magazines, and house organs; some use one or two cartoons per issue, others as many as 30. Prices vary from $10 to about $1000. Rummaging through publications at the newsstand, or in doctors' or dentists' offices may give one a clue about cartoon buyers and what they purchase. A better bet are the published trade market lists which contain names of cartoon editors, addresses, how many comics used, prices rights, and methods of payment. Among these: *Writer's Year Book* which has a section on the higherpaying markets; *Gag Re-Cap,* Box 86, East Meadow, N.Y. 11554, which lists captions of cartoons published each month and also includes editors, addresses, and rates. New this year is publication of the first edition of *Artist's Market* ($8.95) which covers all types of art work including a large section devoted to magazine cartooning and some of the categories shown below. This book is a companion piece to *Writer's Market* (which also contains information valuable to artists), both published by F and W Publishing Co., 9933 Alliance Road, Cincinnati, Ohio 45242. This company also produces *Writer's Digest;* here, my monthly column on cartooning also includes up-to-date market information.

SOME ACTIVE MAGAZINE CARTOON MARKETS

NATIONAL ENQUIRER, Lantana, FL. 33462. This successful weekly publishes about 8 cartoons in each issue. Jack Kelly, Associate Editor and cartoon buyer wants family-oriented cartoons for the mass-audience and likes visual humor, captionless cartoons and those with short captions. Topical gags are fine but sexy and sick gags are not for this market. Also no stock situations such as desert islands, cavemen, Eskimos, or Indians. Not in the market for multi-panels or spreads. Rates are $160 for both originals or reprints, on acceptance, first rights. Returns within a week

Market Information

unless some drawings are selected for further consideration.

SATURDAY REVIEW/WORLD, 488 Madison Ave., New York N.Y. 10022. Sharon Fass, Cartoon Editor, buys about 24 cartoons a month and pays $100 on acceptance, first rights. Mailed sketches are returned within 2 or 3 weeks. Sophisticated, timely, topical cartoons are best bets here.

CHANGING TIMES, 1729 H St., N.W. Washington, DC 20006. Robert A. Marshall, Senior Editor and cartoon buyer wants drawings that deal with the money aspects of family life today. Topics include buying, renting, maintenance, the family car; personal investing; personal health; insurance; family budgets; shopping, education and schools, taxes, recreation, and food. Payment:$125 on acceptance. Submissions should be aimed at the first week of each month when cartoon conferences are held — to insure speedier returns.

PLAYBOY, 919 N. Michigan Ave., Chicago, IL. 60611. Michelle Urry looks at submissions for both this magazine and OUI. Slant? You know it. New rates for PLAYBOY: $350 for a two-column black and white; $400 for a full page b. and w.; $450 for a two-column color drawing; $600 for a full page color. Rates are raised after every five sales. Contract artists get additional benefits such as insurance, pensions, and bonuses. rates: $150 minimum for a black and white to $300 for a full page color job. Buys all rights but artists may negotiate for reprint fees and return of originals.

Single-panel presentation on 8½ x 11 bond. Reproduced from the "rough" by the POST.

SPECIAL FEATURES

Linked to the one-box cartoon is a larger feature called a "spread". A spread is not a pantomime continuity but a collection (usually 6 or 8) of individual cartoons tied to one title. A cartoonist looking through his files may find he has many sketches based on one subject — for example, Income Tax. He chooses the best, composes a clever tie-in title and submits this feature at the appropriate time of year. Or he may start from scratch devising a dozen or so ideas on newsworthy, timely, or holiday topics. He need not aim for markets that are known cartoon-users; he can try those that never use comics such as the specialized magazines. His spread subject may be Skiing, Advertising, Electronics, etc. It is best to avoid fads like "streaking" for instance, which may faze out before his material has even reached his first market submission. Spreads are prepared in a similar fashion as single cartoons — one idea plus sketch to a page, with a covering page indicating the title, the whole package clipped together. 8 to 12 sketches in each submission will give the editor a choice of perhaps 6 which reach publication. These specialties may be submitted in the same envelope containing other individual cartoons. Note market lists above for potential buyers. Rates, of course, are considerably higher than those of single cartoons.

CARTOON BOOKS

When a cartoonist gets revved up on idea creation involving one subject he may not be able to stop — and find himself in possession of an innumerable number of desirable gags. He may then consider a larger feature — a book, preferably a paperback. These topical cartoon collections have been popular at times, Bantam, Fawcett, and Dell being the most prolific publishers in this area. About 20 to 25 sketches on individual sheets of paper enclosed in a file folder with book title are sufficient to give the editor a sampling. Have enough additional ideas on hand if and when requested. Larger amounts of roughs may be shown if the artist has them. A mixture of originals and reprints based on the same topic (if the artist owns the rights to the reprints) is permissable. Where to sell? *Writer's Market* contains a large section on book publishers, indicating in most cases contract arrangements, advances and royalties. Advances on paperbacks are quite good. For example, Fawcett which publishes Gold Medal Books pays 4% on every copy printed up to 200,000, and the usual advance is $2,500.

BOOK PUBLISHERS (note; the following sampling includes companies that have published many softback cartoon collections in the past. With everchanging times, we suggest you contact these markets before submitting).

PYRAMID COMMUNICATIONS INC. (formerly Pyramid Books), 919 Third Ave., New York, N.Y. 10022. According to Vice President/Associate Publisher Norman Goldfind: "We offer royalties (based on paperback cover price) ranging from 4% to 8%. Advances range from $1000/$1500 on up."

FAWCETT PUBLICATIONS INC., 1515 Broadway, New York, N.Y. 10036. Joseph Elder, Editor-in-chief. Its Gold Medal Books pays 4% royalty on copies up to 200,000; 6% on printings above 200,000. Usual advance is $2500. Query is essential. Reports in 3 to 8 weeks. Enclose return postage.

DELL PUBLISHING CO., 245 E. 47 St., New York, N.Y. 10017. Ross Claiborne, Editorial Director. Standard royalty schedule. Query first always. Reports in 8 to 10 weeks on submissions. S.A.S.E.

BANTAM BOOKS INC. 666 Fifth Ave., New York, N.Y. 10019. Marc H. Jaffee, Editorial Director. Here, a preliminary query is essential since they no longer accept unsolicitated mss. Reports in one month on submitted work.

SYNDICATION

Although the signing of a contract to produce a syndicated feature may develop into a lifetime job with regular pay, the events leading up to the contract are usually speculative. The artist must compose his general theme, create his characters, and accumulate numerous ideas. A set of drawings fully finished is then presented "cold" to the comics editors. The strips or panels must be inked, balloon-lettered and made camera-ready — as if they were really about to be printed. On gag-a-day comic work a dozen finishes are enough for an initial display to editors. For adventure and other continuity strips, an entire monthly episode may have to be shown, some strips inked, others carefully penciled or in script form. About 4 Sunday pages are also enough to give the potential buyer a concept of the feature. Additional material in finished or rough form should be on hand in the artist's studio should the editor be interested and want a follow-up. Those near large cities may make an appointment and see the editor personally — but presentation and selling by mail is equally good. Large finishes are unwieldy for mailing purposes. A better system is to have glossy photostats made of the feature reduced approximately to the size it

will be shown in newspapers. This results in a smaller package for the mails and becomes a postage saver. Also, by submitting photostats the cartoonist retains the valuable originals. A covering letter assuring the editor you have additional material on hand is a good idea. All this calls for first class mail, and some kind of protective backing such as corrugated board. *Writer's Market* has a section on Syndication but the "bible" for feature markets is the annual *Syndicate Directory* (Feature Index, Authors, Artists, Comics, Columns) put out by *Editor and Publisher,* 850 Third Ave., New York, N.Y. 10022. This valuable book lists hundreds of companies and their features. The latter gives one an assessment of which are the large and important syndicates. As for $$$, a few companies pay a flat salary with possible raises on continuation of contract. Most syndicates however work on a 50-50 split of proceeds from newspapers. A model contract prepared by the National Cartoonists Society some years ago recommended these contract terms (here in capsule form):

1. TERMS OF CONTRACT. Two years (104 weeks) is considered an ideal term, with a two-year option. Some syndicates offer a one-year contract with an option to extend it one more year. This short term may not allow a feature to develop and get off the ground. Some syndicates offer 5 or 10-year contracts This is too long to be stuck with a bad feature or a bad contract. You can improve your situation better with a short term.

2. PERCENTAGES. We believe a 50-50 split of the *gross* cash collections is the fairest agreement between artist and syndicate. The syndicate should pay for mats, plates, sales commissions, advertising and other office overhead and the artist should be responsible for the costs of his studio, materials, assistants, delivery of drawings to the syndicate and such normal costs of producing the feature. Many syndicates offer a 50-50 split of the *net* after deducting costs of printing, distributing, advertising and selling the feature. It would seem that this practice would leave the syndicate with a pure profit of their 50% while the artist still has his costs to assume from his cut. These syndicate costs can mount to a point where often the artist ends up his contract period owing the syndicate money, which is not right. In a few cases, the artist has become so successful that he can negotiate a higher percentage for himself. But these are unusual cases and should not be considered in the beginning.

RIGHTS. Generally the copyright to the feature is held by the syndicate. They have some good arguments for this. In launching a feature they spend a great deal of money and don't like an artist switching over to another syndicate when the feature is finally paying off. However, we feel that the artist has definite rights to the ownership of the characters if he has created them. We feel that the artist should hold the copyright and assign it to the syndicate for a reasonable period of time so that both parties are protected. Several syndicates have begun to realize this innate truth and are granting such contracts. Other syndicates are writing in provisions whereby the widow continues to receive a percentage, or receives the original 50% after the costs of hiring a new artist (and writer if necessary) are deducted. Arrangements of this kind should not terminate at the expiration date of the contract, but should continue as long as the copyright is legal. Physical rights to the possession of the drawings should always remain with the artist.

GUARANTEE. Most syndicates will guarantee a certain base income to the artist even though the gross cash collections do not cover it. A normal guarantee is around $150 a week for a daily feature and $100 for a Sunday page. This payment is made promptly when the syndicate receives each week's work. Here again you can negotiate. Many artists have received higher guarantees . . . and lower. Make sure that the contract calls for a guarantee and not an *advance* which will have to be paid back to the syndicate at a later date.

SECOND RIGHTS. Syndicates normally require exclusive control over the sale of characters for use on toys, TV, movies, books, and such novelties. The artist and syndicate usually split 50-50 on this too, after agent's fees and other normal expenses involved in selling the items are deducted. (Note: artists in a favorable position sometimes gain the right to choose their own merchandising specialists. JM)

RESPONSIBILITIES. The syndicate should make a diligent effort to sell, advertise and promote the feature and to exploit the use of secondary rights. They should send a monthly statement of sales, cancellations, and financial transactions. They should send the artist a complete list of clients at least once a year. They should not attempt to assist the artist in evolving his feature but should keep a check on any immoral, illegal or defamatory content. They should not act unreasonably in editing the artist's work such as requiring roughs to be submitted or in changing the drawing or wording so that the idea becomes contrary to the beliefs or intent of the artist. In his own area, the artist agrees to deliver original work of a high quality in time for the deadline required by the syndicate (usually 4 to 8 weeks in advance of publication for dailies and 6 to 9 weeks for the Sundays). In case the artist fails to deliver work in normally acceptable form, the syndicate may have the work done by someone else deducting the costs from the artist's payments until the artist resumes delivery of the material. The artist agrees not to work simultaneously for another syndicate or competing medium without the consent of the syndicate in writing. The artist also agrees not to allow the use of the characters or the title of the feature without the consent of the syndicate.

TERMINATION OF CONTRACT. The contract should end when material is delivered comprising the full term of the agreement. However, it should be possible to terminate at any point upon mutual agreement. Upon cancellation of the contract and cessation of publication of the feature, the rights to the characters and the title should automatically revert to the artist.

Added note: Mort Walker, I think, was mainly responsible for the drafting of the above model agreement some 8 or 9 years ago — and it contains some excellent advice. The Cartoonists Guild, I understand, is now working on their own updated model contract.

I have been asked by cartoonists whether an agent is a help in the marketing of a syndicate feature. According to Sylvan Byck, Comics Editor of King Features (part of an interview some years ago) the artist does as well trying to sell the strip or panel on his own and thereby avoids the agents commission. I agree. The agent who sold Clyde Lamb's first strip collected 10% of the artist's proceeds for the full life of the feature. Byck also maintained that super-selling was not necessary — the work spoke for itself, and that mailed submissions get consideration equal to drawings shown in person.

SOME MAJOR NEWSPAPER SYNDICATE MARKETS

PUBLISHERS-HALL SYNDICATE, 401 N. Wabash Avenue, Chicago, IL. 60611. Material can be sent to Richard Sherry, the Editor.

UNITED FEATURE SYNDICATE, 220 East 42nd Street, New York, N.Y. 10017. Send to William C. Payette, President and Editor.

KING FEATURES SYNDICATE, 235 East 45th Street, New York, N.Y. 10017. The Comics Editor here is Sylvan Byck.

UNIVERSAL PRESS SYNDICATE, 6700 Squibb Road, Mission, KS 66202. James F. Andrews is the Editor.

NEWSPAPER ENTERPRISE ASSOCIATION, 1200 West 3rd Street, Cleveland, Ohio 44113. Thomas E. Peoples is the Director of Comic Art

McNAUGHT SYNDICATE, 60 East 42nd Street, New York, N.Y. 10017. Anne Rickey is the Editor at McNaught.

THE N.Y. TIMES SPECIAL FEATURES SYNDICATE, 229 West 43rd Street, New York, N.Y. 10036. John Osenenko is the Manager here.

LOS ANGELES TIMES SYNDICATE, 250 Park Avenue, New York, N.Y. 10017. Irwin Breslauer is the Editor. (Add General Features Corporation to the address).

CHICAGO TRIBUNE - NEW YORK NEWS SYNDICATE, 220 East 42nd Street, New York, N.Y. 10017. Send material to Jack Minch.

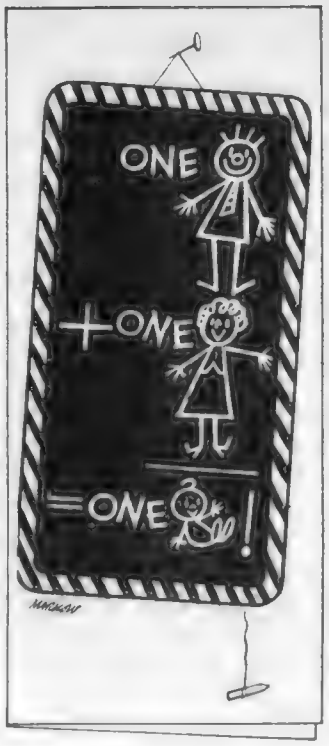
SPOTS. The selling of these tiny decorations (those which do not illustrate copy) is essentially done via speculation. The cartoonist creates these in a variety of techniques — precise or loose — pen, pencil, brush, or scratch board in various styles — decorative, illustrative, semi-comic, abstract in a multitude of shapes — square, round, oval, vignette, vertical, horizontal, etc. He has complete freedom in subject matter and manner of working. Spots may be clipped out of sketch books, chosen from a page of doodles, or carefully planned in design and medium. The place for research on spots and how they are used is *The New Yorker* which has purchased thousands of these in its long history. Here, these small individual features are employed as column headings, column closers, and at times lend a touch of interest to a page of solid type. Presentation: Drawings torn out of sketch books, doodles clipped from pages of scrawls, and planned spots may all end up as a collection of odds and ends in various sizes and shapes. It is best to mount these small specimans on standard size paper for easier handling. From five to ten drawings make a good submission. Mail flat in an appropriately sized envelope, with a S.A.S.E., first class. The markets are not plentiful at the moment. *The New Yorker* remains the big market. *Saturday Review* once used spots in quantity, has dropped them lately, but rumors indicate that spot usage will soon be resumed here. The *New York Times Book Section* uses spots on occasion. Magazine cartoon market

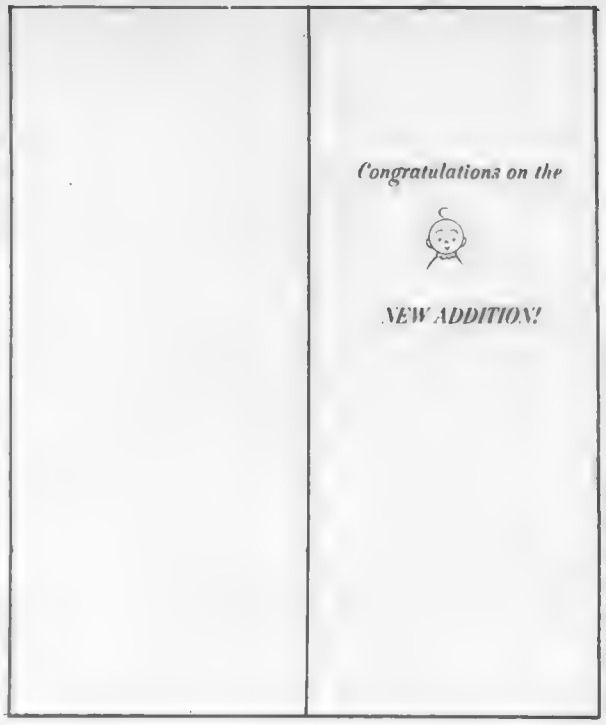
Spot presentation: sketch clipped from sketch book

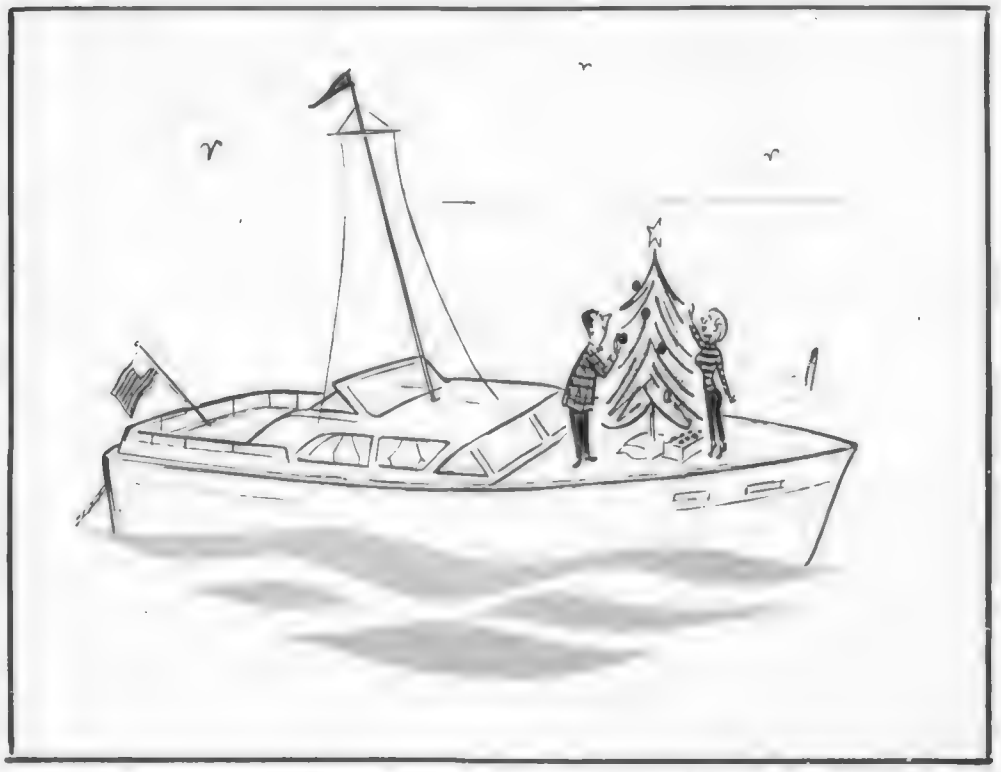
lists sometimes include spot requests. And again, the enterprising artist can discover markets for himself by submitting to those publications (particularly specialized ones) and sell them on the idea of spot use. Spots done on speculation bring from $10 to $40. At present, it can just be considered a part time market.

Planned, designed spot presented in a similar manner (Both, courtesy The New Yorker Magazine.)

Everyday Card. 4" x 9"





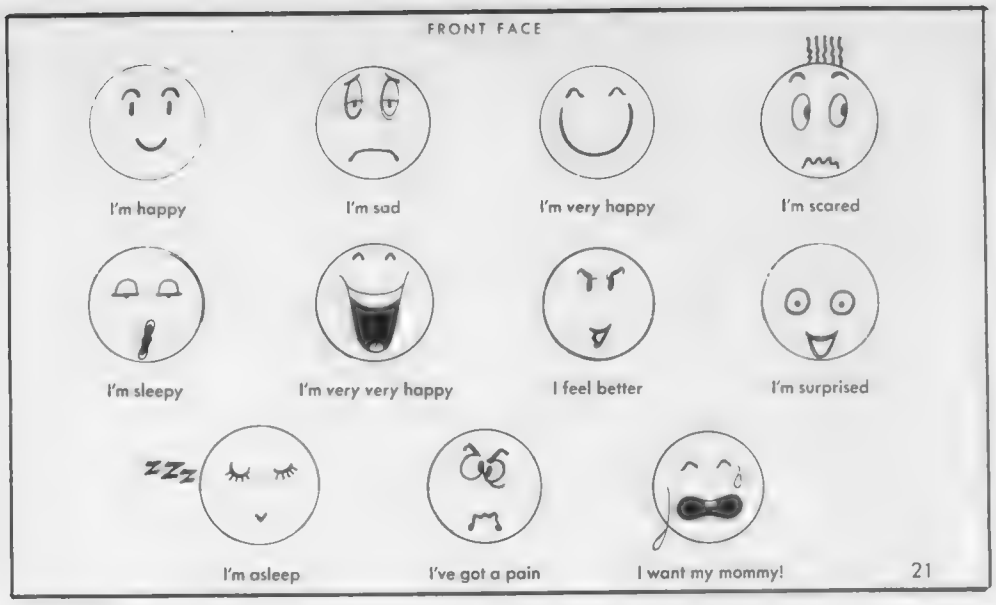


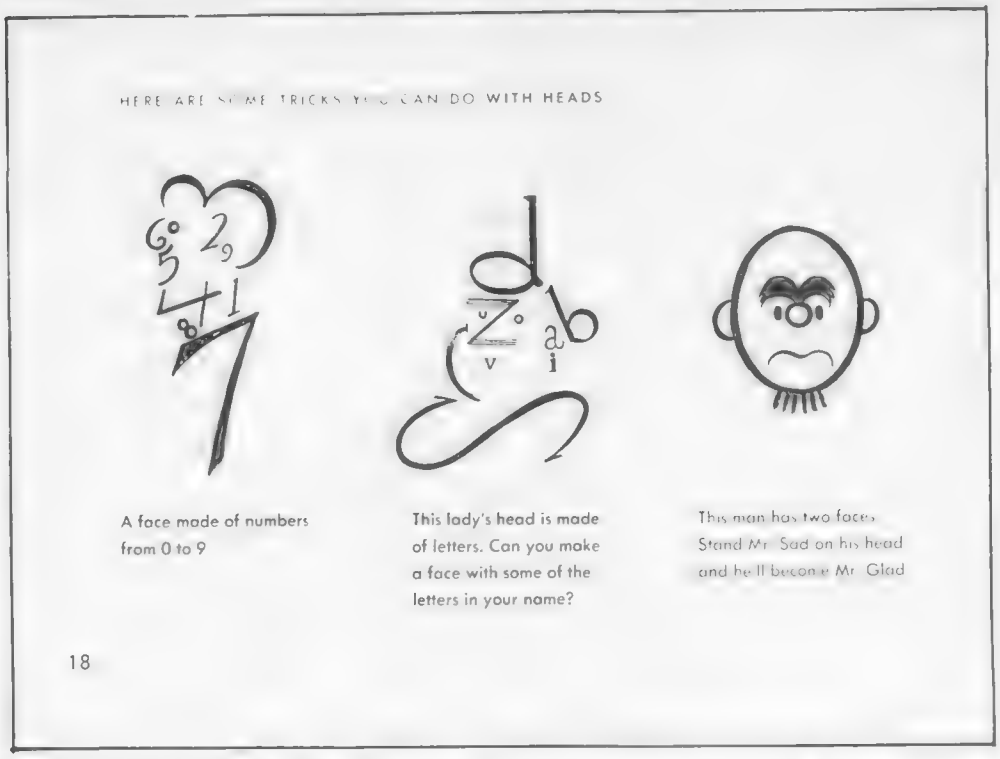
Specialized Christmas card for boat buffs.

GREETING CARDS. Before submitting card sketches, it's best to note contemporary trends by studying material on sale in card shops. Large companies like Hallmark with their large art departments will buy just the idea from a freelancer. Medium-sized and small companies are in the market for both idea and finished drawing. Whether aiming for just an idea-buying outfit or for a company which purchases the entire package of idea plus drawing, it is best for the artist to submit drawn sketches — even though some firms indicate that just typed ideas are sufficient. A sketch sometimes will mean more money even though the idea alone is sold. There are two major sections of card production — Christmas and everyday cards. Some companies specialize in Christmas greetings solely while others produce both Christmas and everyday cards — the latter including get-well, birthday, friendship, anniversary, various holidays, etc. Presentation requirements vary depending on the market. However, the classic presentation for an everyday card is its printed size, 4" wide by 9" high. Sketches may be done on bond paper or one-ply bristol board folded to simulate an actual card. The picture and part of the message is completed on page one — the punch line on page three. Submissions may be drawn very roughly in pencil or completed more carefully in full color — as the artist desires. Christmas material is usually shown in format the same size as actual printed cards. If finishes are ordered, the artist may have to produce a key black and white drawing with overlays on acetate (one for each additional color). Sketches should include the artist's address (back page) and a code number which the editor will use in communication with the cartoonist. 8 to 10 sketches are sufficient for each showing. S.A.S.E. Lists of markets, editors requirements and rates may be found in the following publications: *Greetings' Buyers Guide*, $2.50, issued by the Mackay Corp., 95 Madison Ave., New York N.Y. 10016; pamphlets, 75¢, put out by the National Association of Greeting Card Publishers, 200 Park Ave., New York, N.Y. 10017; and *Artist's Market '75*, 9933 Alliance Road, Cincinnati, Ohio 45242. Also, some card firms send out monthly or quarterly bulletins to their contributors listing current requirements. Ideas bring from 10 to $50. Art work starts at about $40 and varies considerably (one market quotes $250 for finished art). Payment on royalty is also a possible arrangement with a few firms.

SOME GREETING CARD MARKETS

AMERICAN GREETINGS CORP., 10500 American Rd., Cleveland OH. 44144. Not a large freelance market but Jack Clements, Editor, does purchase a limited number of highly original studio ideas. "We like to keep the door open for interesting, unusual material". Pay is $25 and up for studio ideas. Also here, S. H. McGuire handles ideas for




HERE ARE SOME TRICKS YOU CAN DO WITH HEADS
A face made of numbers from 0 to 9
This lady's head is made of letters. Can you make a face with some of the letters in your name?
This man has two faces Stand Mr. Sad on his head and he'll become Mr. Glad
18

2 pages from "Drawing Funny Pictures", children's book published by Pitman.

special books for holiday greetings and suggests study of this type of book in department stores, etc. Copy should be simple and charming. Rates vary with the idea, but normally run between $100 and $250.

LOOART PRESS INC., Box 2559, Colorado Springs, CO. 80901. Art Director: Joe Russo. Write him for detailed specifications. Material should be submitted in March, June, and September. Reports in 2 weeks. S.A.S.E. Christmas cards only (conventional, inspirational, and humorous. "Highly professional finished art, both gently humorous and general and/or religious interpretations of the Christmas theme." Pays $250 for art.

GIBSON GREETING CARDS INC., 2100 Section Road, Cincinnati OH. 45237. Address: Julie White, Studio and Humorous Editor. Reports within 10 days and pays on acceptance. Humorous ideas $25; Studio ideas $50; Small book ideas $100.

THE PARAMOUNT LINE INC., Box 678, Pawtucket RI 02862. Dorothy Nelson, Editor, needs new humorous material — funny ways to say "Happy Birthday" and "Get Well Soon" to friends and relatives. Also, Anniversary, Friendship, and every kind of "Everyday" idea, as well as Christmas, Valentine, etc. "We are both interested in idea and artwork, but the gag is more important than the drawing. We will pay top prices promptly for good humorous material".

BOOKS FOR CHILDREN

The cartoonist with his visual sense, imagination, and writing ability can easily convert these talents into production of children's books — especially picture books — once he has studied this market. By doing the whole thing, writing plus drawing, he shares all royalties with himself. The presentation of a complete book package may be elaborate — or it may be done in a simple format. For example, former magazine cartoonist Jose Aruego's first book submission simulated a printed copy — drawing and layout in finished form, with careful lettering, and bound. His later presentations were somewhat more simplified: a dummy with rough sketches showing the design of the book, typewritten copy, and two finished drawings indicating the style to be used. While finished submissions are impressive (and Aruego has sold many books) some artists prefer to work in rough sketch form feeling that the book if accepted may be subject to change in style, continuity, format, etc. Thus, simple sketches with copy either clearly lettered or typed — with enough clarity to get the idea across — will also make a good presentation. These sketches may be done in black and white (with added color if it will help the story line) on individual sheets, using one side of the paper, numbered, and inserted within a folder carrying the book's title. Most picture books consist of 32 pages. If accepted, the artist must complete finished drawings and color separations, and the cover; sometimes he lends a hand in the plotting of layout and the selection of type style. Research on kids' books and publishers may be conducted in public libraries, in book shops, and in the study of the *New York Times* children's book supplements. Editors may be seen in person by appointment — or the material may be left at the publisher's office to be picked up at a later date. Equally good is mailing the submission first class with S.A.S.E. If you have had any previous credits for children's books, include a note about this. Here again, advances and royalties vary as can be noted by scanning the Book Publishers section in *Writer's Market '75*. Incidently, many of the reference books we have suggested may be seen at your local library.

A FEW PUBLISHERS OF CHILDREN'S BOOKS

HARPER AND ROW, 10 E. 53 St., New York, N.Y. 10022. Standard hardcover royalty. Ellen Rudin, Juvenile Editor.

GROSSETT AND DUNLAP INC., 51 Madison Ave., New York, N.Y. 10010. Editor-in-Chief, Children's Picture Books: Doris Duenewald.

FOLLETT PUBLISHING CO., 1010 West Washington Blvd., Chicago IL. Editorial Director, Children's Book Dept.: Ms Marci Ridlon Carofoli. Royalties: "percentage of net receipts."

DODD, MEAD AND CO., 79 Madison Ave., New York, N.Y. 10016. Standard royalties. Children's Books Editor: Mrs. Joe Ann Daly.

LANSKY'S LOOK:

Photo by Glenn Marshall

BERNIE LANSKY, creator of LANSKY'S LOOK

BERNIE LANSKY is now doing the very popular panel LANSKY'S LOOK, which is distributed by the UNIVERSAL PRESS SYNDICATE, after having worked as a cartoonist and illustrator for a number of newspapers, national magazines such as The Saturday Evening Post, Look, Colliers, etc., advertising agencies, publishing houses and TV stations. (He was Art Director for many years of KCST-TV in San Diego.) He and his wife, Retha, make their home in San Diego, California, and they're parents of eight-year-old twins Loren and Jason. Here he tells about his career and about some of his experiences along the way. UNIVERSAL PRESS SYNDICATE calls LANSKY'S LOOK 'The Perfect Safety Valve for Frustrated Americans'.

By BERNIE LANSKY

It would be correct to say my interest in cartooning began at a pre-school age. I was born in Omaha, Nebraska. During the winter months the windows would always be steamed up. My early recall is the joy in drawing on them. As I got a little older, I drew constantly in the white space of the display ads that appeared in the World Herald. Another favorite drawing surface was the clothing bags in my father's tailor shop.

The first notice, outside the family, of my drawing ability came from my kindergarten teacher.

I grew up taking particular note of the work of McManus, Willard, Gross, DeBeck, Herriman and Lichty.

My family moved to San Diego, California when I was twelve. I was first published in the junior high school paper. However, I had to cut the cartoons out of linoleum blocks.

When I reached high school I convinced them, after a while, to use engravings. As a means of defraying this expense, we sold the cartoons to some of the other high school papers in the area. I suppose this was a kind of syndication. This did present one problem. During football games it was difficult to work up the enthusiasm to cheer against an opposing team whose school represented a client newspaper.

As a further means of developing my style in high school, I drew countless posters. These were used to promote dances, sports events, plays and other school activities. Knowing they were going to be used helped put a proper edge on my work.

During this high school period, I illustrated a teen column for the San Diego Union Sunday edition.

On graduation day the United States government presented me with my draft notice.

I spent two and a half years in the Army.

In my spare time I drew for camp papers at Ft. MacArthur, Calif., Camp Roberts, Calif., Ft. Lewis, Washington and Ft. Bragg, North Carolina.

When I was transferred from Ft. Lewis to Ft. Bragg we had a few hours stopover between trains in Chicago. I raced over to the Chicago Times building . . . asked some directions, and soon entered a small room off the art department. There were two men working at drawing boards back to back. I was about to ask the one nearest the door where I could find . . . but stopped in midsentence as I glanced at the Sunday page in progress and realized I was ALREADY talking with Lichty.

He was generous with his time and autographed an original cartoon which had appeared in Collier's. Needless to say, that original got more attention than the passing landscape on the way to North Carolina. To this day I'm inspired whenever I look at that drawing.

The other artist in the room was Jacob Burck who received a Pulitzer Prize for his editorial cartoons.

At Ft. Bragg, a young sergeant on the camp paper liked a cartoon spread I did. He submitted it to Yank magazine. To my great pleasure, they not only used it, but gave it almost a third page.

These days that particular sergeant still wears stripes of sorts . . . actually, plaids . . . plaid jackets which have become his trademark while reporting sports events for CBS television. His name is Heywood Hale Broun.

I also did some spare time cartooning in Europe while the outfit was stationed there. All the while envying Bill Mauldin and anyone else who was assigned to the staff of either Stars & Stripes or Yank magazine.

After the Army, I came back to San Diego and freelanced. Mostly for the San Diego Journal. I did a weekly sports cartoon and cartoons for feature stories.

One regular assignment involved coming in at 6 a.m. to take Fred Othman's col-

LANSKY'S LOOK

"...There goes support from Sinatra and Sammy Davis Jr.!"

LANSKY'S LOOK

"I'm glad it's not MY rubber plant that had to overhear such language in the Oval Office!"

umn off the wire . . . read it . . . do a finished cartoon and have it on the editor's desk . . . all within the hour.

Othman did a pre-Buchwald type of column about people in politics. Incidentally, I think Buchwald is to column-writing what Hank Aaron is to baseball.

Even though my work was being published, and I felt my cartooning style was developing . . . I decided to go to Santa Monica, California where Jefferson Machamer had just opened an art school. For years I respected his newspaper and magazine cartoons and wanted to meet him. The school was under the G.I. Bill . . . so I lived in a Santa Monica tool shed for about a year and went to the school to absorb the art atmosphere. You can imagine the regal accomodations of that tool shed when I tell you the rent was $2.50 a week. And there was one stretch when I was over a month behind in rent. Years later I learned that George McManus, during one point in his career, had to sleep in New York's Bryant Park behind the main library.

Machamer spent a great deal of time at the school. It was great to hear him tell of his cartooning experiences. He was originally from Nebraska too. An early job involved working on the Kansas City Star with a young reporter named Ernest Hemingway. They would go out on assignments quite often together as an artist-writer team. One story they covered served later as the basis of Hemingway's famous "The Killers".

Within the year, however, I figured I'd better get back to where all the syndicates were. So I went to New York.

For a time I made use of that old G.I. Bill again to attend the Cartoonists & Illustrators school.

After awhile I got a job at Capp Enterprises. Al Capp's brothers, Elliott and Jerry were in charge. I have fond memories of the time spent there. It was here that I worked alongside Mell Lazarus. In other words, I knew him when he could afford only one "l" for his first name.

During this period I attended NCS meetings. Milton Caniff comes to mind for the way he helped make me feel welcome.

After a couple of years I returned to San Diego to try and develop a feature for syndication.

Shortly after getting back I had the opportunity to work with the great George McManus. (That's when I found out about that park bench). Zeke Zekley who at that point had been associated with Bringing Up Father for twenty years asked me to work with them in Los Angeles.

After a time I sold a panel called Seventeen for syndication and returned to San Diego to work on it.

While doing Seventeen my brother, Jordan, and I collaborated on a strip named Kippy which he wrote and I drew for syndication a number of years. At the time, he was also writing MacDivot which he created. He is now president of Kaufman/Lansky advertising. They have offices in San Diego and Beverly Hills.

For many years I'd been thinking of a feature that would touch on current events that would be more a gag than an editorial cartoon concept.

When I got Lansky's Look down on paper I showed it to Fred Kinne, editor of the San Diego Tribune. He liked the material and it ran locally for several months before being offered for syndication.

When Universal Press Syndicate agreed to distribute Lansky's Look I was pleased for two particular reasons: John McMeel and Jim Andrews. They represented an updated approach to newspaper syndication that has been long overdo.

Gathering material for this feature is simply a continuation of what I've been doing for years . . . reading at least six newspapers a day, all the newsweeklies and the appropriate other magazines that come out during a month's time. Also

Photo by Glenn Marshall

Lansky looks at his collection of originals.

LANSKY'S LOOK

"...It's an application for a Fulbright Scholarship...from Fulbright!"

LANSKY'S LOOK

"Don't leave the transcripts around where the children can read them!"

catching as many of the daily network TV newscasts as possible.

My notes for a week's work are written on typewriter paper, note pads, envelopes and paper napkins. These contain complete captions down to the punctuation . . . partial captions . . . captions followed with a marginal notation to "work over".

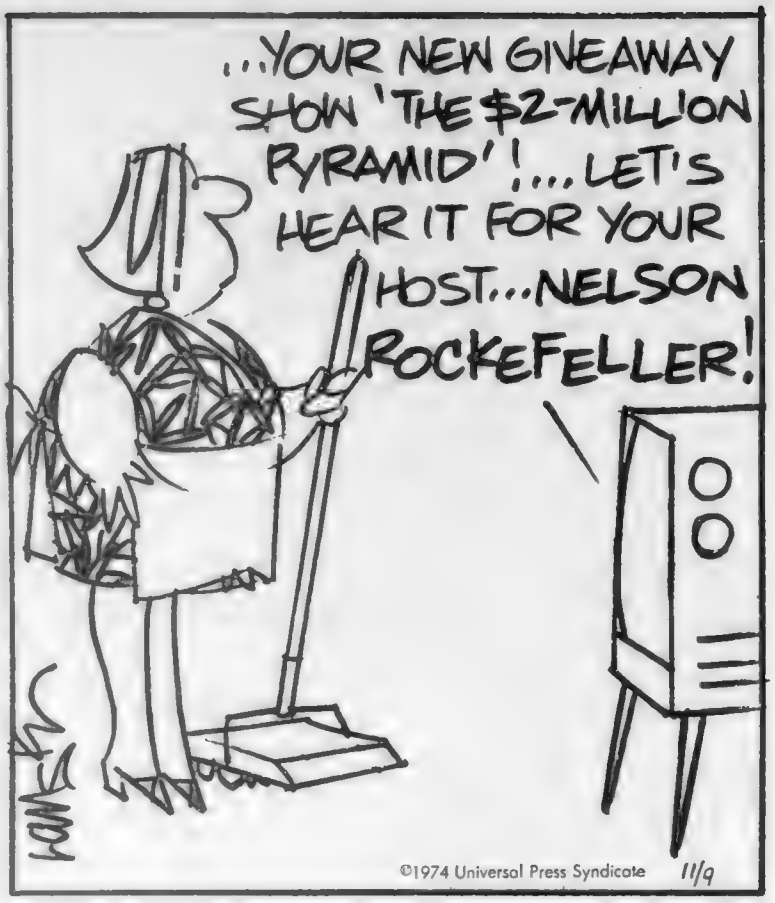
I can pencil or ink with the radio turned on for newscasts or music. But I can't write or polish captions with background distraction.

I use the broadside of a #2 pencil to roughly set the scene . . . then pencil more precisely so there's no hesitation during the inking stage. This is done with a felt tip pen. I like to ink quickly so that hopefully the fun I had in doing it will somehow come across to the reader. Sometimes, not too often, I'll do

LANSKY'S LOOK

"Next time the sugar companies say they need money, I'm taking it with a grain of salt!"

LANSKY'S LOOK


...YOUR NEW GIVEAWAY SHOW 'THE $2-MILLION PYRAMID'!... LET'S HEAR IT FOR YOUR HOST... NELSON ROCKEFELLER!
©1974 Universal Press Syndicate
11/9

LANSKY'S LOOK

"This year the prices are more frightening than the costumes!"

LANSKY'S LOOK

"It's almost a year since we haven't seen the Comet Kohoutek ...or the lower food prices Butz promised!"

Photo by Glenn Marshall

"Remember, don't play the 'Washington Post March'!"

"No, son, the 'D.C.' in Washington, D.C. does not stand for 'Dirty Conversations'!"

panels over completely. I don't like to patch and fix. It seems this labored-over effort will show up in the published work. My finishes are on typewriter paper because I like the surface not because I'm cheap. The inking stage takes about ten minutes.

Every effort is made to maintain a morning-afternoon schedule. But I like to work at night once in awhile.

For subject matter, one of the things I enjoy finding is the irony in a situation. Some events beg to be used for a cartoon.

One of the early panels in Lansky's Look appeared when Kissinger held talks with Abba Eban. I reflected on how a father would explain a newscast of the meeting to his young son.

The caption read:

"That's right . . . The one speaking perfect English is the Israeli foreign minister . . . the one with the German accent is the United States secretary of state!"

I still use the same drawing board I bought while in high school. It looks the same . . . I don't!

The San Diego Fine Arts Gallery held an exhibition of my cartoons a few years back.

For five years I did cartoons for a local TV station's daily newscasts. The material was based on those events with a humorous slant. I enjoyed the way the camera picked up every nuance of tone and color . . . and the loose ragged effect of the line on closeups.

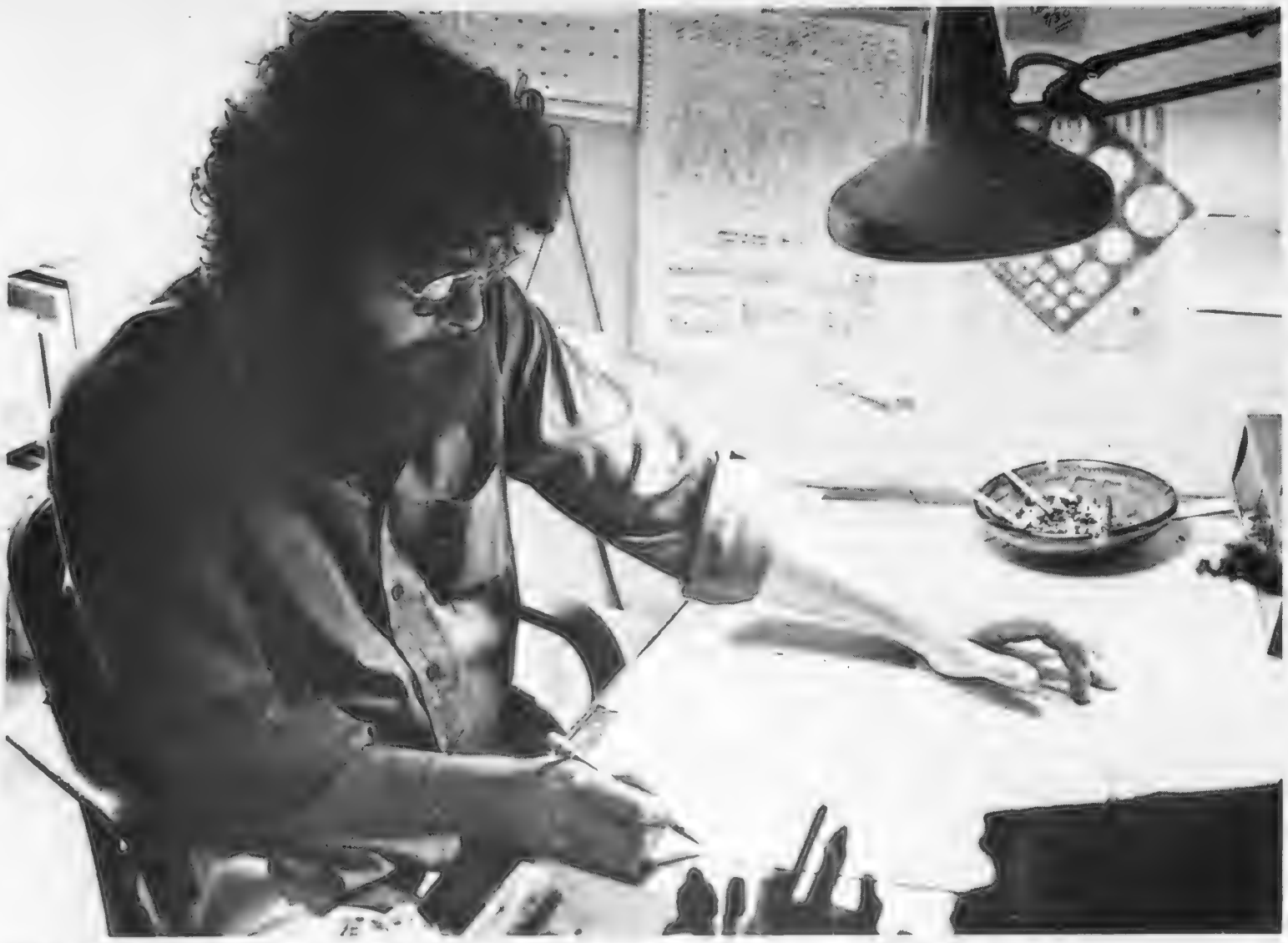
I agree with those who advise a good liberal arts college for those interested in cartooning. Followed perhaps with a year or two of art school. And availing themselves to periodicals such as Cartoonist Profiles to save them months even years of guesswork. All along the way they should continually look for places to utilize their cartooning interest.

Somewhere I should say how much I admire Herblock's work. I saved his cartoons when he was still with NEA before joining the Washington Post.

E. B. White wrote that whenever he bought a copy of the New York World in the '20's, he felt because of the outstanding op/ed columnists and comic features that paper assembled, a "quiet excitement"!

A "quiet excitement" is what I feel whenever I start to read a newspaper . . . or start to draw!

My wife's name is Retha. She's a good "sounding-board" on how a caption will play. We have eight-year-old twin sons Loren and Jason. ●



Tom Sutton

Here's an interesting conversation that CARTOONIST PROfiles had with TOM SUTTON, who often both writes and draws his own comic book stories — a situation which gives him a lot of satisfaction. He works for Warren Publishing, for Marvel, for Charlton, and others, and on these pages he talks about the kind of stories and the kind of art work he likes to do. Tom lives in Newburyport, Massachusetts.

Q: What are you working on at the moment, Tom?

A: I'm finishing up a 6-page story written by Nick Cuti of Charlton Comics. It's a very delightful fantasy thing involving a mother witch and her little daughter witch — a very light kind of thing designed for a much younger audience than I usually work for. There's no real gore — no real bloodshed.

In most of these stories I do now (the Charlton ones especially) the drawing is very design-y, and rather flat, and with that in mind I can get along using a series of 2 or 3 different-sized permanent Magic Markers very nicely, and this doesn't seem to cause any production problems. I don't have to fiddle around with the drawing so that I have more time to write. Probably half of the stuff I do these days is all my own — writing *and* drawing. That means I have a greater freedom of expression, and naturally it doesn't hurt my ego at all. I enjoy depicting my own fantasies, rather than someone else's, and I feel I can visualize these things more completely because they are my own. The other half of my time is spent simply illustrating the scripts of independent writers.

I'm generally working for Marvel or Warren or Charlton although I've written and drawn 2 or 3 war stories for National.

Incidentally, what's necessary in working on any commercial art job is to determine the nature of the job to begin with, and to try and fit your time and abilities to that particular piece of work without overdoing it. In other words figure just what you're going to get out of it — I'm afraid it's a dollars-and-cents thing as much as anything. You have to say to yourself, "I have a certain rate I want to make for each day I'm working (and I don't want to work all the days of the week)." Some people are going to pay more and they're going to get more, and there are others who can't pay that much. So you have to design a job for the latter ones that still looks good, has impact, and tells an intriguing, fanciful, delightful story, written within the framework I've just mentioned. I don't feel at all awkward doing this, and I taught myself to do it a long time ago — as any good commercial artist has done. No honest editor expects you to give him more than he's really paying for. In my case I can work fairly rapidly in a framework based on simplicity and direct story telling. Of course I can't give these simpler things the great degree of polish and texture and richness and depth that I can give a drawing on which I lavish time and on which the publisher lavishes money. I would do the more elaborate things, for instance, for Jim Warren, who is paying roughly 3 times as much money for a page as the Charlton Group pays. But I can probably make more money working with George Wildman and Nick Cuti on the Charlton pages than I can on a lot of other things because there I'm not involved in very elaborate finishes. And sometimes just rendering, and fiddling around, and noodling up a drawing is really tedious and boring, even if you're getting a lot of bread for it. I'd rather be drawing more panels, with more stuff happening in them, and using my head more, rather than just using my hand in this noodling affair that a lot of publishers seem to like.

Then you have the question of working for Marvel, and the delights and problems of working for that rather amazing outfit. My biggest problem in working for them is that they are really a superhero publisher — this is where the big bucks come from with them.

I would probably never make it to the top of the heap with Marvel because I'm not into superheroes. I admire the work of people like Jack Kirby, who probably did as much as anybody to promote Marvel superheroes, and to create the atmosphere that everybody else works in — in Marvel today. I admire the beautiful, dynamic drawings of John Buscema, or Gil Kane, or some of the other people. But there's no feedback for me in stories like that — no emotional or aesthetic feedback. I've inked lots of them, have even drawn some of them, and I usually do them using swipes that other guys have drawn. Right

Sutton cover art for Charlton

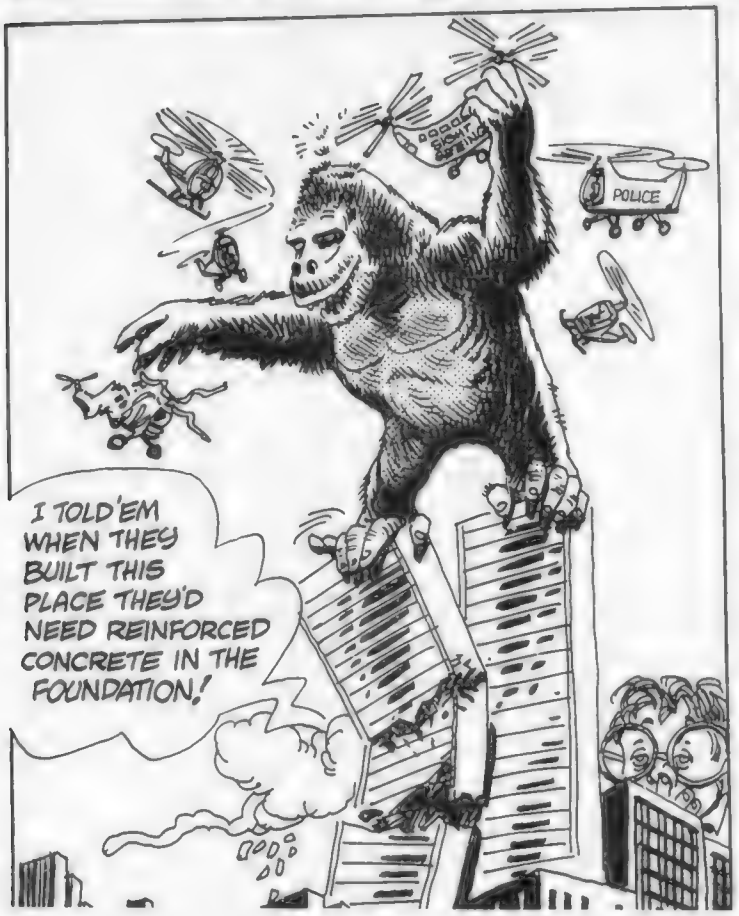
Vampire Tales — by Tom Sutton for Marvel Comics

YOU OBSERVE THE FEW TOWN LIGHTS THAT GLOW DIMLY IN THE FOG, AND YOU KNOW THE BUILDINGS ARE SLOWLY GIVING WAY TO THE ELEMENTS OF NATURE AND TIME--
--AND THAT THE TOWN INHABITANTS MOVE AS SPECTRAL WRAITHS, AWAITING THE INEVITABLE, TOTAL DISINTEGRATION!
IT IS ONLY NINE O'CLOCK WHEN THE CLOAKED FIGURE PASSES NEAR THE SPOT WHERE JASON KNIGHT'S BODY GROWS RIGID--
--AND ENTERS THE SEEMINGLY ABANDONED LIGHTHOUSE.
A SKELETAL HAND CLUTCHES AT THE ANCIENT BANNISTER, LEAVING A TRAIL OF SLIME AND THE SMELL OF SEAWEED AND BLOOD!
HE IS CALLED BLOOD-TIDE BY THE CULTISTS OF DEMON-FIRE ...AND HIS DISCIPLES AWAIT HIM... INCLUDING ONE YOU WOULD RECOGNIZE, MORBIUS--
AMANDA'S MOTHER!!
YOU CALLED THIS MEETING, SISTER SAINT. YOU HAVE INTERRUPTED MY BUSY SCHEDULE.
MY DAUGHTER IS HERE, BLOOD-TIDE.
SHE IS WITH THE ONE WHO DESTROYED OUR SECT IN SAN FRANCISCO. THE ONE SHE CALLS--MORBIUS.
I SEE. THERE IS ONLY ONE COURSE OF ACTION LEFT FOR US, SISTER SAINT.
YOUR DAUGHTER MUST SUFFER THE SAME FATE YOUR HUSBAND CAME TO!
AND THE ONE WITH HER... THIS MORBIUS... HIS SCREAMS FOR MERCY MAY SHATTER HELL ITSELF... BUT HE WILL PAY FULL PRICE FOR DEFYING DEMON-FIRE!!
And when the waiting begins anew, the dark night sounds continue unchanged.

UUMM-GOOD!
AND THIS IS RALPH KINNER AND LINDSAY NELSIN SIGNING OFF FROM SHEA STADIUM— FOR GOOD!!
SHEA STADIUM
A WHOLE BOWL FULL!

RUN EVERYBODY IT'S A BREAK!
BRONX ZOO
MONKEY HOUSE
DO NOT FEED THE ANIMALS

WHAT'S GOING ON? WE'VE BEEN STACKED UP FOR HOURS AND NOW THIS!
FLY THE FRIENDLY SKIES OF UNITED
KEN INTERNATIONAL


POLICE
I TOLD'EM WHEN THEY BUILT THIS PLACE THEY'D NEED REINFORCED CONCRETE IN THE FOUNDATION!

HEH-HEH!
I TOLDJA WE SHOULDA USED THE VERAZANNO NARROWS BRIDGE, LARRY! NOW WE'LL NEVER GET THE MONSTER TIMES FLATS TO THE PLANT!
TOO BAD LES, IT WAS A PRETTY GOOD ISSUE TOO! WELL, THAT'S THE WAY THE PYLON BUCKLES!

now I'm doing a monster story, because I'm pigeonholed in doing monster stories, called 'Morbius', for Marvel. He's a vampire-type character but he really is a superhero — in a tight black suit, a jockstrap, and he goes around biting people in the neck, leaping tall buildings, etc. One thing is working against the other. A good horror character — a good weird character, doesn't do that sort of thing. It's frustrating but I guess I'm moderately successful at it — in fact what they would really like me to do many times is to just give atmosphere to, and to ink the drawings of other people who are much better at this kind of dynamic action, this fist-in-the-face kind of comics, than I am. That's all right — sometimes it's pleasing to me too but I get very little back out of it.

When I do my own stories, or even those of another writer for Warren's horror magazines, or for Charlton, I can pretty well control what's happening in the stories, and I get to draw the kind of stuff I like — the funky old Victorian stuff, the creepy Gothic castles, the ruined abbeys, the underground passages. All of this sort of thing has great appeal for me.

Q: Would you say something about the 'atmosphere' you try to put in your drawings?

A: I try to people a whole little world, decorate it for my characters to react in it. In a weird story I want everything to drip with eerie dread, uneasiness and foreboding. Everything must anticipate the dread to come. You have to have all the props — they have to be right — the tone has to be right. It can't be done in bright sunlight in the plastic mall of the Pan Am Building. I feel very close to the master (H. P. Lovecraft) of weird storytelling. His stories are almost all atmosphere with very little plot and dialogue. Just a steady buildup of dread, anticipating some ultimate horror. I love the props, the ancient crumbling abbey, the centuried stone tower, overgrown with moss, lit by a pale moon, on fog-drenched moors. Victorian houses, and their marvelous, heavy, eerie interiors — gas lamps and deep shadow — and at the root of it all, age-old things in a state of decay, symbolizing our own fragile mortality. Once or twice I've tried doing a weird or horror story in modern surroundings but that effect was very weak. I have a tremendous collection of attendant material on this theme — swipes, photos, books, and a couple of thousand old steel engravings of the last century which I intend to make much more use of than I do now.

I was the first person to do the Vampirella comic book for Jim Warren and this became a very successful book — I hasten to add 'not because I was drawing it'. It was an innovative merger of luscious girls and horror story, with a bunch of monsters thrown in for seasoning, and I struggled along for 3 or 4 issues. I had problems with making big, lush, beautiful girls which Vampirella was supposed to be. They took me off this and put a Spanish artist Jose Gonzalez, to work on it. Later on I happened into a drugstore one day, picked up a copy of the book, and saw that his rendition of the strip was absolutely wonderful — really beautiful! And to top off the story, I wrote a fan letter to the artist, it was intercepted at the office and they thought this was a very peculiar thing for an artist to do.

It's nice that we don't all have to fit into the same mold, doing those superslippery No. 3 watercolor brush strokes so evident in nearly every major comic — and boring.

I can't sit down and hack a thing out. I've got to hype myself up, get into the story, have to con myself into believing it's worth doing — that it's interesting and that I can get some emotional feedback out of it, beyond paying the mortgage.

Q: What about tools?

A: I have some very nice porous point pens, available through art supply houses, which really do give a strong black line or a mass suitable for reproduction. Some of them are unfortunately not waterproof but they're swell for my stuff. I'm purposely getting away from the flashy brush stroke, into the deliberately drawn line you get with pens. I like the abrasive effect of dragging the pen along, the point working into the paper, rather than that slippery, slithery business you get with the brush (which is sometimes nice, too, because I like to do watercolors). New tools don't seem to upset people as much as they once did except for the production-line types of artists who refuse to observe warnings about water-soluble inks, and insist on fussing over the art with white watercolor.

The Charlton Cover you're reproducing (Ghostly Haunts) is entirely done in porous point pens, a little too delicately for best reproduction but it was much fun to do.

You'll find evidence of sponge textures, scratching-away on drafting film, and a lot of litho pencil shading on some of my recent stuff, and it all works on a black and white book, as they shoot through a screen. I'm also very fond of the rub-on texture sheets — this concentration on tone and texture, with some variety between the black and the white, is most important in B & W books, and is inspired to some degree by the foreign artists. This is all to the good but some very bad stuff has come across the seas to American comics — a few of the foreign artists are purely illustrators. They build very pretty and photographic pictures that don't scan together on a page. Sometimes they don't seem to understand continuity — the business of one panel leading to another, always onward, building toward the end. What they need is a director in the sense that Harvey Kurtzman was a director for his EC books when he was editing there and laying out each panel of each story on an overlay tissue for each artist. This would be terrible if you were the artist on the receiving end but the stories worked out marvelously because Harvey had this ability to see what he wanted to have happen in each panel, and he never lost sight of the overall effect. The idea was to tell the story and to hell with anything else. This is missing in a lot of the stuff I see done — but which is often heralded as marvelous work. It isn't — it's just a bunch of pretty drawings. Very slick and very anonymous.

Q: Did you grow up with comics?

A: Yes — with comic books — I never followed daily newspaper comic strips. I had an enormous comic book collection, and I loved especially the E. C. comic field published by William Gaines, with Al Feldstein and Harvey Kurtzman editing most of them. I spent a lot of time scrutinizing these things, copying them, and just generally worshipping them. My great god at that time was Wallace Wood. Thankfully, I'm not chained to his style anymore because I discovered at one point along the line that I was a very bad imitator of Wood. So I stopped doing that and in the process started to find myself — and I'm still finding myself as far as drawing comic book stuff is concerned. I spent some time in the service — 2 ½ years with the Pacific Stars & Stripes in Tokyo where I did a daily comic strip called 'Johnny Craig' — named after another favorite artist of mine at E.C. After the war I went to the Museum School in Boston for a while and thought I wanted to become a painter. At least I acquired a love of graphics while I was there. Then I went wheedling my way into commercial art at various studios and finally became assistant art director and then art director for Audio Visual Productions in Boston. But while there I spent too much time administering and not enough time at the board actually drawing. I'd saved a little money so I stopped working for them, and my marriage stopped working for me, so I sat around and painted a lot of pictures, drank a lot of beer, and then one day ran out of money. Somebody had told me that you could make money drawing comic books so I did a sample story that I showed to Jim Warren. He liked it, published it, paid for it and this was the first money I'd had in a long time. While I was in New York, I also went to Marvel and was given a 6-page western to do. Stan Lee and Roy Thomas were very helpful, so I got started with them and things evolved from that point.

Q: You get a good deal of satisfaction out of writing your own stories, don't you?

A: About half the time I can do a better story than I used to get from others, so it pleases me to be able to sell stories now. And at times I'm tempted just to spend my time in back of the typewriter, rather than drawing. But I do love to draw so that wouldn't last long.

a non-profit association for the study, collection, and preservation of the american comic strip.

phone (415) 681-1737

SAN FRANCISCO ACADEMY OF COMIC ART

Research Center & Library:
2850 Ulloa Street
San Francisco, Calif. 94116

a division of the national institute of narrative arts.

BILL BLACKBEARD

Several months ago we spent a very interesting evening with BILL BLACKBEARD, the founder of the SAN FRANCISCO ACADEMY OF COMIC ART, and in an upcoming issue of our magazine you will be able to read the fascinating story, as Bill told it, of this association for the study, collection, and preservation of the American comic strip. Among its many features, the Academy has complete, or virtually complete, runs (from the beginning) of a large number of major comic strips. In the following article which Bill has written for us, he tells about a pioneering comic strip of Rube Goldberg's—which has gone practically unnoticed. We're looking forward with pleasure to other articles which Bill already has in the planning stage for CARTOONIST PROfiles readers.

by BILL BLACKBEARD

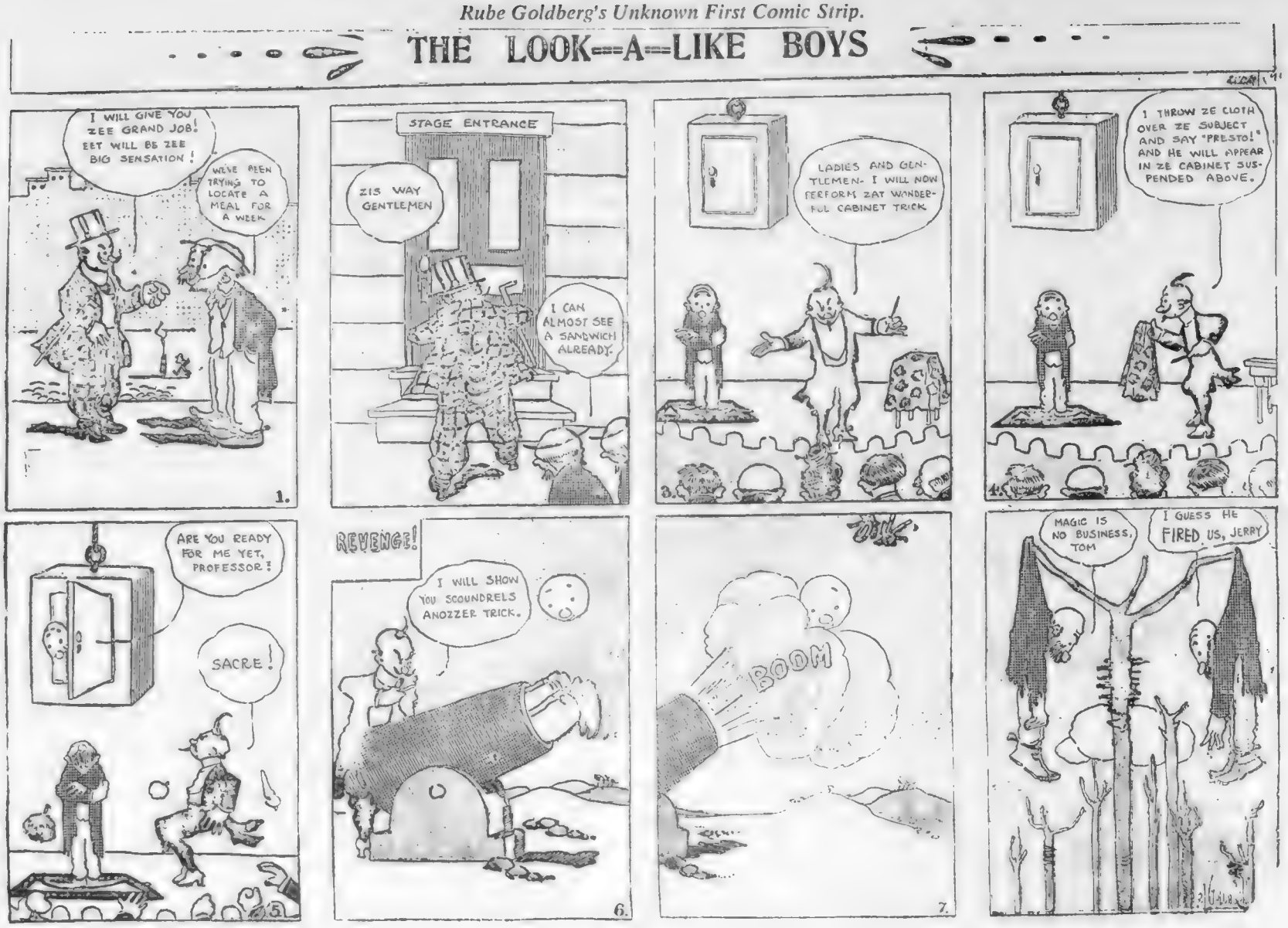
The title, *The Look Alike Boys*, is listed with a miscellany of old titles of Rube Goldberg's strips and panels on page 52 of Stephan Becker's *Comic Art in America*, presumably given to one of Becker's interviewers by Goldberg himself in recalling some early titles for the record. The reader, in the absence of any other information, would have been inclined to dismiss this as just another brief title for a Mike and Ike series of the late 1910s or early 1920s; in fact, a panel from such a series, labelled: "Mike and Ike — They Look Alike" is printed in the margin of the page's text next to the title reference.

Actually, the interviewer (not Becker, who was ill during the writing of much of his book) should have probed deeper, had he had any inkling of what Goldberg was referring to. For *The Look Alike Boys* was the remembered touchstone of a historical revelation akin to discovering — let us imagine — that Outcault had first drawn *The Yellow Kid* for the Chicago *Inter-Ocean's* pioneering color supplement of 1892, right next to Art Young's sprightly panels.

The title in the Becker text is not quite right — understandably, for the printed spelling of the actual strip title was very odd. It was *The Look-a-Like Boys*, when it first appeared in the New York *World* Sunday color supplement for 9-29-07. And the central characters were Mike and Ike — derbies, beards, shrimp-size and all — properly enough, except that they were called Tom and Jerry. The strip was a half-page, inside member of the World's four-page section of the time, run in full color, and jostled by such then-famed strips as *Major Ozone*, *Pinkie Prim*, and *Sallie Snooks — Stenographer*, the first working girl strip. Running until March, 1908, *The Look-a-Like Boys* thus constitutes not only Rube Goldberg's first color strip, but by appearing almost a decade before *Boob McNutt*, it is also, and more importantly, Goldberg's first separately-titled strip continuity work centered on named, recurrent characters: in short, his first true comic strip.

The Look-a-Like Boys did not run continually between September, 1907 and March, 1908; in fact, only ten half-page *Boys* and one quarter-page episode ap-

Rube Goldberg's Unknown First Comic Strip.


THE LOOK-A-LIKE BOYS
I WILL GIVE YOU ZEE GRAND JOB! EET WILL BE ZEE BIG SENSATION!
WE'VE BEEN TRYING TO LOCATE A MEAL FOR A WEEK
1.
STAGE ENTRANCE
ZIS WAY GENTLEMEN
I CAN ALMOST SEE A SANDWICH ALREADY.
LADIES AND GENTLEMEN- I WILL NOW PERFORM ZAT WONDERFUL CABINET TRICK
3.
I THROW ZE CLOTH OVER ZE SUBJECT AND SAY "PRESTO!" AND HE WILL APPEAR IN ZE CABINET SUSPENDED ABOVE.
4.
ARE YOU READY FOR ME YET, PROFESSOR?
SACRE!
5.
REVENGE!
I WILL SHOW YOU SCOUNDRELS ANOZZER TRICK.
6.
BOOM
7.
MAGIC IS NO BUSINESS, TOM
I GUESS HE FIRED US, JERRY

The first episode of 1907

peared in the *World* section during this time, the dates of appearance running as follows: 9-29-07, 10-6-07, 1-5-08, 1-12-08, 1-26-08, 2-2-08, 2-9-08, 2-16-08, 2-23-08, 3-8-08 (the quarter-page piece, and 3-22-08, the last.

The curious spread of these dates is intriguing. Two episodes published together in the fall of 1907, then another fairly tight group in January through March of 1908. We are told by Peter Marzio in his *Rube Goldberg* that Goldberg arrived in New York in October, 1907. Assuming that this is true (and all recalled dates from these early days, unverified by any other data of the period — and Marzio mentions none here — are as likely as not to be inaccurate), it suggests that Goldberg, always a level-headed and practical guy, wanted to be reasonably certain of an economically promising reception in New York at the end of the long train ride from San Francisco, and so tried out the *Boys* strip by mail to one of his favorite New York papers, circa August or early September. When the *World* supplement editor accepted the two samples Goldberg sent and presumably asked for more, the young Rube packed and left for New York at once. Arriving in October, he would have found both of his *Boys* episodes printed, and his reputation established in the big city.

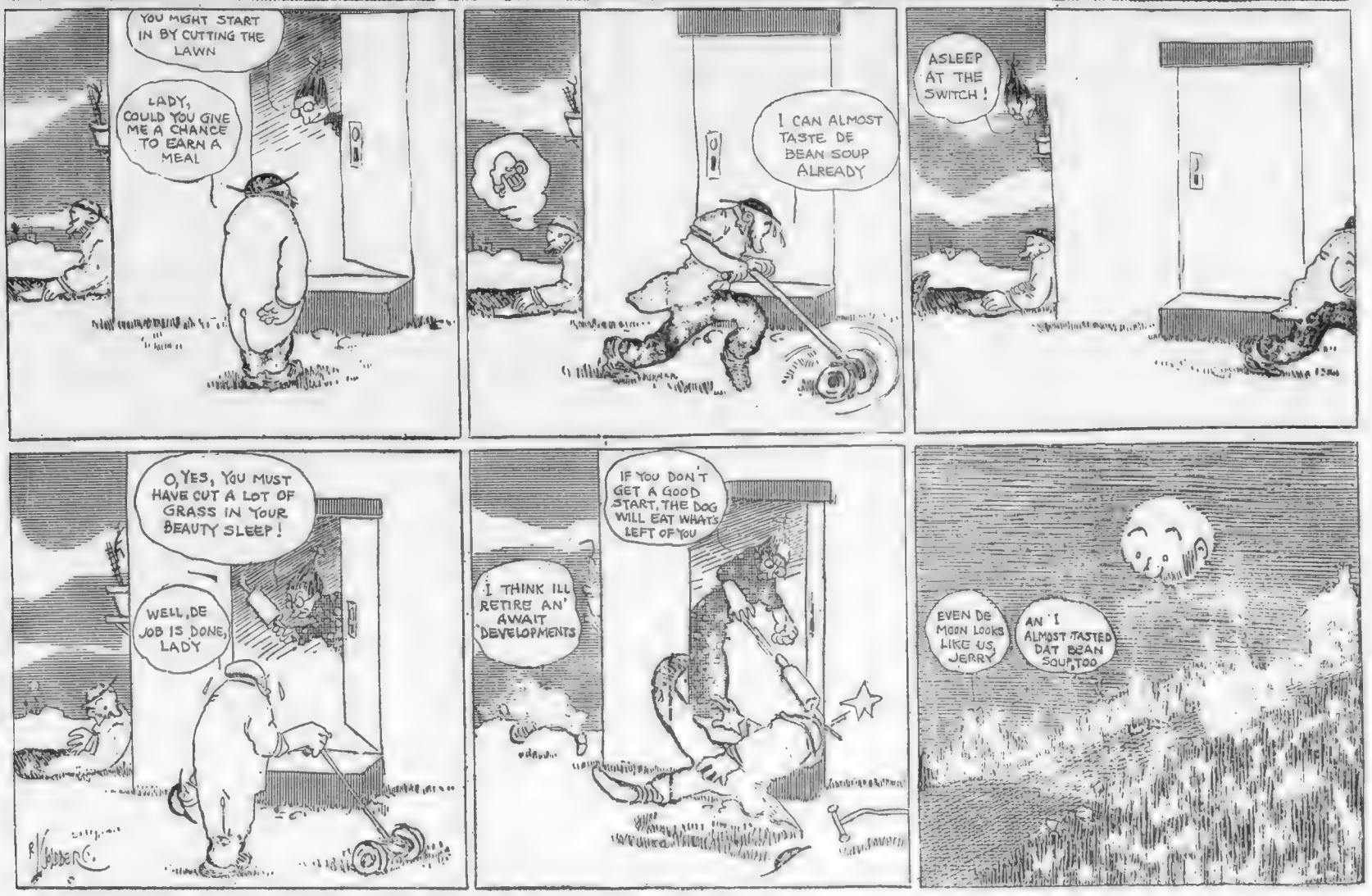
It is even purer speculation from that point. If, as Marzio tells it, it took Goldberg only twelve days to land his paid job on the New York *Evening Mail* after tramping in and out of other newspaper offices in seek of work, that was still twelve days more than the young artist may have counted on, with the *World's* sale in his mind. Presumably, things fell through at the *World*: possibly Goldberg turned out younger and brasher than the *World* editor liked his cartoonists to be; possibly the *World* only wanted to buy individual *Boys* episodes from Goldberg when there was space in the supplement, rather than put him on salary, and the payments weren't dependable enough or sufficient in themselves to support him in New York. At any event, one of two things happened: either Goldberg originally sent the entire group of eleven *Boys* episodes to the *World* prior to his departure from San Francisco, which they bought (or agreed to pay for as printed) as a group, and then ran as space occurred; or Goldberg drew the later, 1908 episodes to order as the *World* needed them. The former possibility seems the more likely, inasmuch as the *Mail* would very likely have frowned on its new staff cartoonist drawing for a rival paper, even a morning paper on Sunday.

We don't know, and we may never know now, with Goldberg gone, together with virtually everyone else on the New York newspaper scene then. The real mystery is why Goldberg would seemingly have suppressed all recollection in his writings and interviews of this early and seminal set of strip episodes, with its primary showcasing of the classic Mike and Ike characters. Goldberg certainly must have realized that this was the sort of "first" appearance information most interviewers and researchers would want. One can only guess that some genuine bitterness and disappointment was associated in Goldberg's memory with the *World* experience: quite possibly he had ridden from San Francisco to New York on false hopes associated with the *World*, and the dashing of these was simply too painful to recall or discuss in later years.

Again, speculation. All that we concretely hold are actual eleven episodes in the previously unknown and unrecorded first comic strip work of Rube Goldberg.

Note: The research for the above piece was done with the Seattle *Post-Intelligencer's* Sunday reprint of the syndicated *World* comic section. The dates given are those of the P-I's Sunday pages. Presumably, they coincide with those of the *World* section as printed in New York, but I have no verification of this at this time.

THE LOOK--A--LIKE BOYS


YOU MIGHT START IN BY CUTTING THE LAWN
LADY, COULD YOU GIVE ME A CHANCE TO EARN A MEAL
I CAN ALMOST TASTE DE BEAN SOUP ALREADY
ASLEEP AT THE SWITCH!
O, YES, YOU MUST HAVE CUT A LOT OF GRASS IN YOUR BEAUTY SLEEP!
WELL, DE JOB IS DONE, LADY
I THINK ILL RETIRE AN' AWAIT DEVELOPMENTS
IF YOU DON'T GET A GOOD START, THE DOG WILL EAT WHAT'S LEFT OF YOU
EVEN DE MOON LOOKS LIKE US, JERRY
AN' I ALMOST TASTED DAT BEAN SOUP, TOO

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THE CARTOONISTS GUILD

Readers often write us to ask whether they might be eligible to join one or the other of the several professional organizations in the cartooning field. In an effort to answer these queries, we asked Ron Wolin, the Executive Secretary of one of them, the CARTOONISTS GUILD, to tell us about the requirements to become a member of that organization. Here is his reply. We might add that this group was formerly known as the MAGAZINE CARTOONISTS GUILD with, obviously, special emphasis on magazine cartooning. But their sphere of activity has now broadened to include advertising cartoons children's book and a number of other specialties, so the name CARTOONISTS GUILD is now official. In future issues, we will cover other cartoonist groups.

The Cartoonists Guild is a national organization of professional cartoonists founded in 1967. Its members are active in various aspects of the field, such as magazine cartooning, syndication, children's books, advertising, sales promotion, television, and public relations. The membership is primarily composed of American cartoonists, but the organization welcomes cartoonists from other countries. Currently the Guild has Canadian, English, Dutch and Greek members in its ranks.

There are two categories of membership in the CG:

(1) *Full* membership is open to any individual professionally engaged as a practicing cartoonist in any of the various fields of cartooning noted above. The applicant must possess such documentation as the Membership Committee deems sufficient to indicate eligibility. In practice this means the applicant must provide tear sheets or other material showing that he or she is active in the field, along with a completed membership application and questionnaire. Dues are $125 yearly and are tax deductible as a professional expense.

(2) *Apprentice* membership is open to cartoonists on the same basis as Full membership. Consideration is given to those who have entered the field more recently, with the proviso that they have already made some professional sales. Progress of Apprentice members is reviewed on an annual basis for elevation to Full membership. An Apprentice member cannot remain in that category for more than three years. Dues are $65 yearly and are also tax deductible.

All Guild members are entitled to receive all benefits of membership, except that Apprentice members have voice, but not vote, and cannot serve on the CG Executive Committee. Some of the main services provided members are: a bi-monthly newsletter, confidential market information and bulletins, panel discussions and workshops with follow-up written reports available to members who cannot attend, availability of a membership disability insurance plan for those who want to participate in it, aid in problems of payment and recovery of cartoons from publications, a copy of the Guild-developed "Cartoonists and Media Joint Code of Professional Practices and Ethics" and participation in an on-going program to upgrade the standards in the field. If you believe you are eligible for membership in the Cartoonists Guild write to the Guild at 156 West 72nd Street, New York, N.Y. 10023, for a membership application and questionnaire.

Just at press time we received a copy of a great book which brought back a million memories of pleasure and excitement stirred up when we read the early WASH TUBBS strips by Roy Crane in the long ago! It's published by LUNA PRESS which is presided over by one of our valued subscribers — Tony DeLuna. Here are samples of several of the sequences included — strips from June-September 1927 with adventures of Wash and Gozy in the circus — March-June 1928 with strips involving Bull Dawson — August-October 1928 with sheiks and desert adventure — and many others. The collection of strips was compiled by two more of our longtime subscribers — Gordon Campbell and Jim Ivey, and carries a foreword by still another CP faithful — Charles Schulz. Among other things, Schulz comments about Crane — "He also had the comic artist's ability to create not only immortal lead characters but wonderful casts of supporting players, always including of course, those marvelous galloping horses and little stray mongrels who stood around in the background observing the excitement. The book is dedicated 'To Roy Crane, giant among cartoonists.' We highly recommend it!

ROY CRANE'S

WASH TUBBS

THE FIRST ADVENTURE COMIC STRIP

Compiled by
GORDON CAMPBELL AND JIM IVEY

Foreword by
CHARLES M. SCHULZ

1st ORLANDOcon

Photos by Clyde Stancil.

Neil Austin (pulp illustrator Fantastic Mysteries and co-sponsor of Orlandocon) and Jim Ivey with Roy Crane who looks over the cover of the new book "Wash Tubbs, The First Adventure Strip". Ivey compiled the volume with Gordon Campbell.

Mel Graff, longtime cartoon collector Joe Sullivan (of the Texas Rangers Baseball Club), Jack Nichols (artist at Disney World), and Hal Foster.

Leslie Turner is interviewed by popular author Ron Goulart for his upcoming book on the adventure comic strip.

Jim Ivey (Sentinel-Star political cartoonist and chairman of Orlandocon) listens to the dope on 'Capt. Marvel' from creator C. C. Beck.

Editorial Cartoonist, JIM IVEY, of the Orlando Sentinel-Star, responded to our request for some information about the recent Comics Convention which he quarterbacked in Orlando, with the following interesting items. We appreciate his sending us the accompanying photos.

by JIM IVEY

ORLANDOCON had its beginning in an auto returning from a mini-con in Miami. "Why not have a real comic art convention in Orlando? We're rich in cartoonists."

Why not indeed!

Sunday, September 22nd, 21 Florida cartoonists, 2 pulp artists, a TV-film star, 40 dealers in comic items, and more than 600 fans convened in Orlando for Florida's first major comicon. They came to honor cartoonists, buy and swap comic books, pulps, original comic art, view old TV films for 12 continuous hours, and view an exhibit of rare original comic art from the Cartoon Museum. Hal Foster, Roy Crane, Mel Graff, and NEA Syndicate, donated art to be auctioned; many drew special drawings on the spot. More than $1400 was raised at the auction for the Milt Gross Fund and The Museum of Cartoon Art. Foster's Sunday strips went for prices ranging from $195 to $240 — all great bargains! It was a harmonious, happy day for all, free from any problems — thefts or ego. The success assures a 2-day 'Orlandocon II' in 1975, with Florida cartoonists missing this year present, along with repeat appearances, and out-of-state pros in attendance.

The two other co-sponsors of the Orlandocon, who are not shown in the accompanying photo, were Charlie Roberts and Rich Kravitz — both collectors.

When was the last time you had a comic so good your readers wouldn't let you drop it?

On May 23, 1974, the Los Angeles Times dropped HEATHCLIFF. During the days that followed, they were flooded with over 900 letters, hundreds of calls, and petitions from every neighborhood group in their circulation area demanding HEATHCLIFF'S return

Los Angeles Times

June 27, 1974

Mr. Chas. V. McAdam, Jr.
President
McNaught Syndicate
60 East 42nd Street
New York, New York 10017

Dear Mr. McAdam:

We didn't make any announcement about the return of "Heathcliff," just slipped it in quietly last Tuesday. This is our usual procedure.

The "Heathcliff" fans quickly discovered its return, however, and about a hundred of them have called or written to thank us. In my experience this is an overwhelming response. Here's to the cats.

Sincerely,

Richard W. Smith

Richard W. Smith
Assistant to the Editor

RWS:rr TIMES MIRROR SQUARE/LOS ANGELES, CALIFORNIA 90053
/TELEPHONE (213) 625-2345

"A VANILLA FUDGE SUNDAE AND A RAW FISH."

This cat is so bad he's beautiful!

George Gately isn't beautiful, but he is one of the most talented cartoonists in the country. Since his first major sale to the SATURDAY EVENING POST in 1957, his cartoons have appeared in almost every leading magazine in the United States and around the rest of the world. He has even had his work exhibited at the Louvre in Paris. Now it looks like HEATHCLIFF will be presenting him with even more honors.

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Judge Parker
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